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ABSTRACT

Designed for the classroom teacher, this composition handbook suggests ways in which the teacher can integrate composition activities with the Macmillan language program. The first part of the handbook examines the following research findings: (1) students learn to write by writing, (2) a variety of writing experiences is necessary, (3) the writing process is as important as the product, (4) mistakes in writing can be an indication of growth, (5) revising must be a part of the writing process, (6) a real audience is important if students are to take writing seriously, (7) teachers must learn to find better ways to handle the paper load, (8) writing must be done in all subject areas, (9) writing aids in the development of reading, and (11) reading aids in the development of writing. The second part of the handbook offers writing goals and activities for kindergarten through grade 6 students. In addition, this section provides summary statements of the skills the average student should possess at the end of each grade and a list of sources of further writing activities. Appendixes contain suggestions, tips, and methods for handling the paper load, writing in the content areas, and developing audiences for students' writing, as well as lists of publishers of student writing and writing contests. (HOD)

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COMPOSITION

HANDBOOK

for

DECATUR TEACHERS

Decatur Public Schools District 61, Illinois.

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COMPOSITION HANDBOOK

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1982

FORWARD

OPERATIONAL DEFINITION OF WRITING

Writing is the process of selecting, combining, arranging and developing ideas in effective sentences, paragraphs, and often longer units of discourse. The process requires the writer to cope with a number of variables: method of development (narrating, explaining, describing, reporting, persuading); tone (from very personal to quite formal); form (from a limerick to a formal letter to a long research report); purpose (from discovering and expressing personal feelings and values to conducting the impersonal "business" of everyday life); possible audiences (oneself, classmates, a teacher, "the world"). Learning to write and to write increasingly well involved developing increasing skill and sensitivity in selecting from and combining these variables to shape particular messages. It also involves learning to confirm to conventions of the printed language appropriate to the age of the writer and to the form, purpose and tone of the message.

Beyond the pragmatic purpose of shaping messages to others, writing can be a means of self-discovery, of finding out what we believe, know, and cannot find word - or circumstances to say to others. Writing can be a deeply personal act of shaping our perception of the world and our relationships to people and things in the world. Thus, writing serves both public and personal needs of students, and it warrants the full, generous and continuing effort of all teachers.

SLATE April 1979
National Council of Teachers of English
Urbana, Illinois

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USE OF THE COMPOSITION HANDBOOK

This Composition Handbook has been created to aid the Decatur teacher as he/she works with his/her students to develop skill in the composing process, and to enable these students to write with the natural fluidity that is inherent in the language that these students bring to the classroom.

The major emphasis of this handbook is to suggest ways in which the classroom teacher can integrate composition activities with the Macmillan language program that has been adopted by the Decatur School District. The committee has studied the scope and sequence of the Macmillan program and has translated these levels into the major goals of the composition activities. In addition, the activities suggested as part of the language program have crossed all content areas, as we know that composition must be emphasized in all disciplines if it is to become as fully developed and as natural as the reading process.

This handbook is intended to be a pragmatic, practical teaching tool for the classroom teacher. Nevertheless, it would be incomplete if it did not delineate the major findings of recent research aimed at analyzing and understanding the composing process. It is important that teachers not only know what they are doing, but why they are doing it. In this way, the teacher will have a sophisticated understanding of the students' problems and frustrations and will be in a position to share this knowledge with the students and their parents.

The research findings that are examined in this handbook are:

1. Students learn to write by writing.
2. A variety of writing experiences is necessary.
3. The writing process is as important as the product.
4. Mistakes in writing can be an indication of growth.
5. Revising must be an important part of the writing process.
6. A real audience is important if students are to take writing seriously.
7. Teachers must learn to respond to what is said before they respond to how it is said.
8. Teachers must find other ways to handle the "paper load".
9. Writing must be done in all subject areas.
10. Writing contributes to intelligence.
11. Writing aids in the development of reading.
12. Reading aids in the development of writing.

Each of these research findings will be examined on the following pages. It is hoped that Decatur teachers will read through the material carefully as the research explains many of the problems that teachers find frustrating when they ask their students to write: lack of transfer of learned grammatical skills,

repeated student errors, lack of student interest in writing, and methods for grading student writing.

1. STUDENTS LEARN TO WRITE BY WRITING

Research from the 1920's to the 1980's reconfirms the fact that teaching static features of language - mechanical correctness - may very likely stifle the students' desire to express themselves and can, as a result, inhibit writing growth. Students will usually learn what they are taught. If they are taught to label parts of speech, they learn labeling; if they are taught to correct workbook sentences, they learn to pass tests correcting workbook sentences; if they are taught that the most important part of writing is exactness, they learn to be exact and perhaps to be afraid, dull, and non-experimental in their writing. NONE of these activities teaches composing and NONE teaches fluency.

In beginning to write, an individual must see writing as purposeful in communicating with oneself or with a trusted audience. Through writing, one FINDS meaning as well as EXPRESSES meaning. The composition suggestions which follow are effective only when developed in and for the language the student generates.¹

Another group of English professors from North Carolina, Southern California, and the University of Massachusetts put it this way:

Research has been intense, and the results have been remarkably clear and consistent: Expecting students to write well does not in itself produce articulate prose. Teaching grammar as an independent subject of study does not improve writing skills. Studying grammatical theory, completing workbook exercises and memorizing rules of usage produce negligible improvement in students' working grammar.

The simple fact is, students learn to write by writing. Through the writing process, they discover what experienced writers already know: that getting started is often torturous; that one does not spontaneously generate edited prose, but rather composes it step by step. In fact, even after careful thinking and preparation, many writers decide what they want to say only as they write it, finding their point of view through writing drafts that they reshape and rethink.

To teach students to write, we need to shift the focus from what they produce to how they compose. We need to develop and teach a step-by-step method of writing, one that involves generating, shaping and ordering ideas, not just

correcting grammatical errors in hastily considered papers. We need a cohesive conceptual framework.²

Finally, Richard Lloyd-Jones, chairman of the English Department, University of Iowa, and Ross Winterowd, professor of rhetoric, University of Southern California, state: "We have to recognize that teaching grammar is not teaching writing. Grammar is an important subject in its own right; there is no connection, however, between ability to describe language and ability to use it."

It is recognized today that there are three major stages in the writing process:

Pre-writing is the planning state which prepares the student for writing. It includes techniques for elaborating and organizing ideas. Students' talking - restating ideas and telling what will be written - is appropriate in this stage. Research shows that good writers spend more time on pre-writing activities than do writers of poorer compositions.

The writing stage is monitored by the teacher to observe any individual breakdowns in the productive flow. Encouragement and specific suggestions are appropriate at this time.

The post-writing stage includes all activities the teacher structures around writing done by students. It involves revision - reorganizing, adding, and deleting ideas - and editing for skills of mechanics. Follow-up instruction relates to the kinds of errors made by groups of students. Sharing and assessing student growth complete the post-writing stage.

These are the stages that students must learn about as they pass through them. This can only be accomplished as students write.³

2. A VARIETY OF WRITING EXPERIENCES IS NECESSARY

Teachers often feel that writing can only be done in a structured, prescribed manner during language time. This stifles the natural writing experiences that all classrooms can provide for students. In fact, students should be provided with a variety of writing experiences throughout the school year and a range of topics for writing from which they may make a selection. They should be encouraged to think of their own topics and be given the opportunity to write when they have something they want to express. Activities for writing may be divided into four situations: social, business/vocational, academic, and expressive. Although these divisions are

not mutually exclusive, they are considered primary focus areas of writing. Following are some suggested activities for each of these writing situations.

A. Social writing focuses on writing appropriate to social situations:

1. Letters to friends or relatives
2. Letters to pen pals.
3. Letters to celebrities
4. Letters of congratulations
5. Letters of invitation and acceptance
6. Letters of sympathy
7. Letters of apology
8. Letters of thanks and appreciation
9. Telegrams

B. Business/Vocational writing focuses on writing appropriate to business/vocational experiences:

1. Letters
 - a. Complaint
 - b. Petition
 - c. Request (for interview, appointment, service, information)
 - d. Request for materials and/or merchandise
 - e. Support for a person or cause.
2. Job applications
3. Minutes from meetings
4. Reports
 - a. Governmental/political
 - b. Personal observations
5. Police reports
6. Reports on real or imaginary business ventures
7. Media writing
 - a. Newspaper and magazine articles
 - b. Editorials
 - c. Radio and TV broadcasts
8. Advertising copy
 - a. Real estate
 - b. Travel brochures
 - c. Support for a tax referendum
 - d. Real or imaginary products
9. Campaign literature
10. Consumer action
 - a. Product safety
 - b. Environment
11. Directions
 - a. Using a product
 - b. Finding a location
 - c. How to...
12. Evaluation
 - a. Product
 - b. Proposed action
 - c. Course, unit, teacher
13. Rules
 - a. School
 - b. Classroom
 - c. Club

C. Academic writing focuses on writing appropriate to academic situations:

1. Writing about literature and language
 - a. Examples
 - b. Definition
 - c. Classification
 - d. Comparison and contrast
 - e. Analysis and evaluation
 - f. Argument and persuasion
2. Writing research reports
 - a. Library
 - b. Personal observations
 - c. Interviews
3. Writing across the curriculum (interdisciplinary)
 - a. Essay examinations
 - b. Research reports
 - c. Related skills
 - i. Note-taking
 - ii. Paraphrasing
 - iii. Summarizing
 - iv. Outlining
 - v. Interpreting
 - d. Class activities journals
 - e. Reports
 - i. Lab
 - ii. Field trip

D. Expressive writing focuses on self expression through personal reaction or creative thought.

1. Descriptions of personal experiences
2. Personal essays
3. Descriptions of influential experiences
 - a. Books
 - b. Poems
 - c. Places
 - d. Events
 - e. Persons
4. Autobiographies
5. Sensory response
6. Reactions to films, music, and/or pictures
7. Journals
 - a. Response to reading
 - b. Class activities
 - c. Current issues
 - d. Interpersonal
 - e. Images, thoughts, and feelings
 - f. Multi-purpose
8. Genealogies
9. Graffiti
10. Proverbs
11. Captions
12. Obituaries and epitaphs
13. Fictional histories (journeys, disasters, etc.)
14. Fables

15. Myths
16. Tall tales
17. Imaginative identification
18. Dreams and fantasy
19. Character sketches
20. Dialogues and monologues
21. Scripts
22. Story endings
23. Short stories
24. Poems
25. Parodies

3. THE WRITING PROCESS IS AN IMPORTANT (MAYBE MORE SO) AS THE PRODUCT

Teachers have concentrated on the finished writing product as the important demonstration of the students' ability to write effectively. New research is suggesting that the process itself is equally important, that the students learn to write through the re-writing process, and that the ability to manipulate written language is an advanced skill developed through practice and readiness.

Donald Murray states, "The new interest in the process of writing, rather than the product of writing, opens the door for important and interesting research which can employ all of the tools of intelligent investigation. It is a job which needs to be done. The process of writing - of using language to discover meaning and communicate it - is a significant human act. The better we understand how people write - how people think - the better we may be able to write and to teach writing."⁴

The Illinois State Board of Education confirms this interest in the PROCESS when it included the following section in BASIC SKILLS Writing:

The writing process should be an integral part of the curriculum from kindergarten through senior high. All students should have the opportunity to write in a variety of modes and styles, for a variety of circumstances (both in class and out of class). When students write a first draft, their ideas are given a shape and form. They have the opportunity to see what they think. They may formulate or reformulate a thesis, draw on additional information or experiences, shift the focus of the paper, or carry an idea to its conclusion.³

Decatur teachers must shift their interest from the final product or written piece to the actual writing process and work with their students as they develop their product.

4. MISTAKES IN WRITING CAN BE AN INDICATION OF GROWTH

It is important for teachers to recognize that errors in grammar and mechanics are not usually made randomly: such mistakes are important markers of progress, showing that students are trying out new, more complex, more sophisticated language.

This willingness to experiment with ones OWN language and to learn from ones own mistakes is an essential lesson students need to learn in order to compose well. Therefore, by encouraging students to take risks, teachers promote flexibility and fluency - the hallmarks of a good writer.¹

Writing growth and errors go hand in hand. Roger McCaig suggests that by literal count, good sixth grade writing may have more errors per word than good third grade writing. In a Piagetian sense, children do not master things for once and for all. A child who may appear to have mastered sentence sense in the fourth grade may suddenly begin making what adults call sentence errors all over again as he attempts to accommodate his knowledge of sentences to more complicated constructions. (McCaig 1977, pp. 50-51)

Then came Mina Shaughnessy, who noted that "it is not unusual for people acquiring a skill to get 'worse' before they get better and for writers to err more as they venture more".

It is important to be aware of John Mellon's discussion of the data on mechanics errors in the writing of children nine, thirteen, and seventeen, as reported by the National Assessment of Educational Progress.

Mellon summarized the data on eight kinds of errors: spelling, punctuation, capitalization, fragments, run-ons, agreement, incorrect word choice, and "awkward constructions". The data revealed that although spelling errors decreased considerably with age and writing proficiency, the other kinds of errors did not. For example, low proficiency nine-year-olds wrote an average of 0.6 sentence fragments per hundred words while the high-proficiency seventeen-year-olds wrote an average of 0.5, a difference of only 0.1 (Mellon 1974, p. 31).

Of course the "back to basics" advocates might suggest an obvious explanation: teachers are not doing their job. But I suspected that McCaig and Shaughnessy were right: that maturation, added exposure to language, effective instruction, and the courage to risk were simply producing new kinds of fragments, run-ons, agreement errors, and so forth.

If semantic and syntactic growth are normally accomplished by errors in language use, what are the implications for instruction? I assume (and research suggests) that if we penalize students for making errors, especially in the first draft writing, we will also stunt our students' language growth. Perhaps an undue emphasis on avoiding error is at least part of the reason why, according to the NAEP study, our nation produced so many seventeen year olds whose writing reflected "a sound grasp of the basics of written language", but whose papers "rarely contained anything but basic constructions and simple language expressing commonplace ideas" (NAEP 1972, p. 2).⁵

5. REVISING (RE-VISIONING) MUST BE AN IMPORTANT PART OF THE WRITING PROCESS

Many teachers do not provide opportunities for their students to revise their writing. (This is different from editing which consists of looking for mechanical errors) The process of revising is as important as the writing process itself as it is the ability to re-vision his/her own work that gives the student control over what is meant, and what is said as well as how it is said. Revising allows the students to clarify his meanings for the reader and to make sure that he is understood. It is a tool that the student will feel more comfortable with when he shares his writing with his peers or with audiences other than the teacher.

Writers have long recognized that the revision of their work is the real work. Donald Murray in INTERNAL REVISION: A PROCESS OF DISCOVERY states:

Writing is rewriting. Most writers accept rewriting as a condition of their craft; it comes with the territory. It is not, however, seen as a burden but as an opportunity by many writers. Neil Simon points out, "Rewriting is when playwriting really gets to be fun... In baseball you only get three swings and you're out. In rewriting, you get almost as many swings as you want and you know, sooner or later, you'll hit the ball."

Rewriting is the difference between the dilettante and the artist, the amateur and the professional, the unpublished and the published. William Gass testifies, "I work not by writing but rewriting". Dylan Thomas states, "Almost any poem is fifty to a hundred revisions - and that's after it's well along". Archibald MacLeish talks of "the endless discipline of writing and rewriting and rerewriting." Novelist Theodore Weesner tells his students at the University of New Hampshire his course title is not "Fiction Writing" but "Fiction Rewriting."

And yet rewriting is one of the writing skills least researched, least examined, least understood, and - usually least taught. The vast majority of students, even those who take writing courses, get away with first-draft copy. They are never introduced to the opportunities of serious revision.

There has been some question about when students are old enough to revise their work. A recent study by Donald Graves published under the title of RESEARCH UPDATE-WHAT CHILDREN SHOW US ABOUT REVISION makes these points in its summary:

Summary of Preliminary Findings on Revision

Early data already show some trends useful to the teaching of writing. Although only three cases are reported in this article on revision, data from other children play a part in adding weight to these early findings. Some of these trends may change, yet other professionals will find it useful to test these early findings for themselves.

1. Children revise in other media forms such as block building, drawing and painting before they revise in writing. Children who demonstrate an overall learning stance toward revision in one area are more likely to demonstrate it in another such as writing.
2. When children try a new approach to writing, other areas in which they have been competent may suffer temporarily.
3. Beginning writers do not revise. Getting the new step down is enough.
4. Early writing is often impressionistic. Children put words down for a certain feeling. Feelings are revised only if the child senses the feeling is not accurate.
5. Invented spellings go through stages of development along with the child. They fall into different classifications - first inventions, words in transition, stable inventions, sight words. Words that are more stable, as in stable inventions and sight words, are more likely to be revised.
6. Toward the end of the primary years many children reach a point of equilibrium when handwriting and spelling problems are behind them and messages flow easily onto the paper. Children do not revise these messages.

7. Eight-year-old children find it easier to revise topics about personal experiences than the experiences of others. They find it easier to recall their own experiences than the experiences of others.
8. Revision begins when children choose their own topics. Children who quickly arrive at a number of topics, learn to exclude some topics and write on others, are learning to revise.
9. Children who can quickly list personal topics for writing, and write a series of leads about the same subject, demonstrate a strong capacity for revision.
10. Peer audiences have an effect on children's revision and their use of new approaches to the writing process.
11. Teachers can play a significant role in releasing a child's potential for revision.
12. When children no longer erase, but cross out, draw lines and arrows for new information arrangements, or change their handwriting to a scrawl, they indicate a changed view toward words. Words, for these children, are now temporary, malleable, or claylike. The words can be changed until they evolve toward the right meaning for these children.
13. Children who write rapidly are more likely to revise in larger units and sustain a single composition for a longer period of time than those who write slowly.

6. A REAL AUDIENCE IS IMPORTANT IF
STUDENTS ARE TO TAKE WRITING SERIOUSLY

Writing is hard work. If a teacher intends to promote composition in his/her classroom, then he/she must provide a real audience for his/her students as often as possible. The reality of the audience will provide the motivation for students to correct the mechanical errors of their papers and to make the message clear. Writing just to please the teacher is not enough for the sophisticated, "cool" students of today....they must recognize its value in the real world of a real audience. A recent article in Learning Magazine had these suggestions:

The Audience.

The act of writing becomes relevant to students when they know that their work will be noticed by others, and for this reason the culminating activity in the composing effort should be some kind of presentation of their work to an audience. The most common ways to give recognition to student writing have been

to display good papers on bulletin boards and print the best, or at least representative, student work in class, departmental or schoolwide newsletters. But other outlets are available. Editorials, letters to the editor and feature articles may be written for either the school or local newspaper, and more specialized writing assignments may be directed to school boards, parent/teacher/student associations, local businesses or community organizations. Students could also write and record short commentaries for broadcast on local radio stations, and if a school has its own video equipment, classes could write and produce their own scripts. Students who know their work will be heard or seen by others through these outlets are motivated to do their best because they gain both a purpose and a sense of audience for their writing.²

See Addendum C for a list of appropriate 'audiences' for student writing.

7. TEACHERS MUST LEARN TO RESPOND TO WHAT IS
SAID BEFORE THEY RESPOND TO HOW IT IS SAID

If there is one thing that has "turned students off" from the effort of writing, it is probably the teacher's (and others) lack of response to WHAT THE STUDENT WAS TRYING TO SAY! Although secondary teachers are much more guilty of this than the elementary teacher, it is still the teacher's perception that she/he is to be an editor of student writing, not a person who is trying to genuinely understand the communication or a person who can identify with what the student is trying to say. This is not as easy as it might appear. Richard Koch states:

Two mistakes are likely to occur when a teacher first tries to implement a supportive approach focused on communication. One of the mistakes results from a teacher offering dishonest support: vague, inaccurate, or unjustified support. Telling a student that a piece of writing is "great" or "wonderful" or even "good" when it is not is one widespread example of the problem. Offering only support is another variation of this dishonesty. The second mistake occurs when teachers profess to be interested in student writing as communication, but are not actually interested in what the writings are about. A teacher who says, "I want you to be very honest about your thoughts in this paper", and then responds to that paper with only corrections and criticisms, or even with only vague support ("very good essay") is not engaging the writing as communication.⁶

Koch and others offer a questioning technique as an appropriate response to student writing, and they suggest that this is most effectively done while the student is still able to revise his/her work. In addition, these authors suggest that other students not

only can, but should be involved in the response to their classmate's writing. Koch further states:

There are guidelines in the research which can help us to help students grow in their judgments about writing. Peter Elbow explains how group dynamics should work in Writing Without Teachers (1973). Most helpful to me has been what I view as an application of Elbow by Lyons in an essay "Well, What Do You Like About My Paper?" (1978). He proposes a three-step response to writing by both teachers and students, in which the audience praises, then questions, and then makes suggestions to the writer.

In my approach I begin by asking students to imagine that the writer is sharing this paper in a private context, not offering it as an assignment to be graded. Then I ask the class to proceed through four stages of response:

- | | |
|---------------------|---|
| (positive feedback) | A. What is most striking or memorable or interesting about the paper?
As you finish reading it, or hearing it read aloud, What word, phrase, image, or idea stays in your mind more vividly than others? |
| (identification) | B. What seems to be the purpose of the writing, and how does it strive to achieve its purpose? |
| (questions) | C. What questions do you have? |
| (suggestions) | D. What suggestions do you have that might help the writer even more fully achieve his or her purpose and what questions (from "C" above) might be most helpful to answer? |

If the teacher both models this response sequence and helps the students practice using it over a period of time, students can become useful, and often important audiences for each other's writing. Of course, the process of responding to others is also teaching each writer to be a more thorough critic of his or her own work.⁶

As this is such a vital part of the writing process, it is important that Decatur teachers be given some concrete and specific help in developing their own "questioning" technique. These suggestions from Dennis Searle and David Dillon are enlightening as they illustrate what researchers mean when they suggest that teachers respond to 'form' and not 'content'.

Many teachers tend to focus primarily on form rather than content when they respond to student writing and seem to separate the learning of language from the purposeful use of it. The major difference between these theories can be illustrated by a hypothetical conversation which might take place

between a teacher and a friend if the teacher followed that "writing-response" theory outside the classroom.

Teacher: (answering door) Hi.
Friend: I'm sorry I'm late, but a funny thing happened to me on the way to your house this evening.
Teacher: That's an awfully trite way to begin your conversation. Try to be more original.
Friend: I was driving along when I heard this high-pitched, whining, abrasive screech from the engine.
Teacher: Those are good descriptive words!
Friend: Just then I come to a service station.
Teacher: You "came" to a service station.
Friend: Worried to death about my car, the service station attendant told me it wasn't serious.
Teacher: You misplaced your modifier.

Clearly, the underlying theory - and message - of the teacher's part of this conversation and of the teachers' response in our study is that it doesn't matter very much what you say, what matters is how you say it. Our concern is that this message may serve to prevent pupils from saying things well by causing them to shift their focus away from achieving their purpose in order to ensure that they meet criteria of correctness of form.⁷

Searle and Dillon have developed this chart to help teachers recognize their responses to student writing:

Classifying Teacher Responses to Pupils' Written Work

Type of Teacher Response	Focus of Teacher Response	
	Content	Form
Evaluation	Good Story! Excellent! Poor ideas! Your best work!	Well-written! Good word choice. Poor sentence structure.
Assessment	I see that you know the subject.	You are beginning to use paragraphs.
Instructional		
a) didactic/correction	The way people treated the boy is an example of prejudice.	You have several spelling mistakes. Use indentations to signal this new idea.
b) encouragement	This was very exciting. You should write more.	You used a good variety of sentences. Keep up the good work.
c) comment on attitude	You haven't researched this very well - try harder.	Don't be so careless with your spelling and handwriting.
Audience		
a) clarification	I don't understand what happened here. Can you explain?	Misplaced modifier. Where is your topic sentence?
b) elaboration	What would this feel like?	Use more descriptive vocabulary.
c) reaction	I enjoyed that. I felt what you would feel if that happened. I think that should be in the class paper.	You have beautiful handwriting. I'm impressed by your vocabulary.
d) taking action	Change a classroom procedure in response to a written request.	Have a lesson on quotation marks after seeing that most students in class could not use this in their stories.
Moving outside the writing		
a) extension	Tell me more! Have you considered what Bill says?	This anecdote would make a good starting point for a play.
b) addition	Let me tell you what happened to me. I disagree with what you say.	Your work reminds me of the poetry of c.c. cummings.

These responses - to clarify, to seek elaboration, and to react - are directly aimed at the quality of expression in the writing. Because they focus on meaning and give the writer the experience of an audience, they place questions of expression in a true writing context. In responding to these questions a pupil may be expected to write better by communicating with his audience and expressing his meaning more fully.⁷

8. TEACHERS MUST FIND OTHER WAYS TO HANDLE THE "PAPER LOAD"

- Conferences
- Student self-evaluation
- Peer editing/evaluation
- Selective grading
- Assignments "not for grading"

Teachers have always known that their students should write, but finding the time to do all of the grading that teachers thought they should do is a real and honest problem. Now that teachers (and administrators and parents) know that over-correcting of papers (Lois V. Arnold, "Writer's Cramp and Eyestrain - Are They Paying Off?" - English Journal LIII, Jan. 1964) - not only stifles student writing, but has little or no relationship to the improvement of writing, the teacher should be willing to seek alternative and better ways to handle the paper load.

Addendum 'A' of this handbook explains several effective ways to respond to and evaluate student writing. Detailed suggestions for student self-evaluation, conferences, peer editing/evaluation, etc., are included for the teacher to use when the students write in any of the content areas. Although research confirms the fact that student writing must be responded to, it clearly shows that these responses may come from many sources and it is not necessary for the teacher to be the primary evaluator. Decatur teachers are urged to read through alternative methods of evaluation and select one or more that they feel will fit their needs.

9. WRITING MUST BE DONE IN ALL SUBJECT AREAS

Writing is not a "content-free" skill. In other words, students must write about something, for some purpose, as they practice different modes and techniques of writing. Teachers in all classes and subject areas ask students to express themselves in many ways, including writing. Since content-area teachers expect students to write - essay test answers, book reports, summaries, outlines, research papers, for example - they have the responsibility of helping students develop writing skills and insight. Teachers need to realize that each time they give writing assignments and grade or comment on writing products, they shape students' attitudes about writing and

condition their responses to future assignments.

Writing can be a valuable exercise in any class. Even if writing assignments are not graded, student writing provides useful information for the teacher about the students' abilities, progress, thinking patterns, and creative talents.

Addendum 'B' of this handbook contains suggestions for using writing in content areas. Note that the second group of suggestions relates to writing as a tool to help students learn. Most teachers tend to think of writing as something which is done only after students have studied assigned material. Writing, however, helps students integrate and synthesize facts and abstractions while they learn.

By using these suggestions and expanding upon them, as teachers work in other content areas they can reinforce the Language class efforts to teach writing; at the same time, students learn a content more effectively.

10. WRITING CONTRIBUTES TO INTELLIGENCE

The work of psycholinguists and cognitive psychologists shows that writing is a highly complex act that demands the analysis and synthesis of many levels of thinking. Many writers feel that they do not know what they think until they organize their thoughts on paper. Donald Murraray has quoted many of them. Two of them had this to say:

Edward Albee: "Writing has got to be an act of discovery.... I write to find out what I'm thinking about."

W. H. Auden: "Language is the mother, not the handmaiden, of thought; words will tell you things you never thought or felt before."

11. WRITING AIDS IN THE DEVELOPMENT OF READING

Writing can contribute to reading from the first day a child enters school. Donald Durrell, a pioneer in the reading field and an authority for fifty years, strongly advocates the use of writing as a help to reading. "Writing is active; it involves the child; and doing is important," Durrell says. "Teachers make learning too passive. We have known for years the child's first urge is to write and not read, and we haven't taken advantage of this fact.

We have underestimated the power of the output languages like speaking and writing."

Writing also contributes to reading because writing is the making of reading. When a child writes, she has to know the sound-symbol realtions inherent in reading. Auditory, visual, and kinesthetic systems are all at work when the child writes, and all contribute to greater skill in reading.

As children grow older, writing contributes strongly to reading comprehension. Students who do not write beyond the primary years lose an important tool for reading more difficult material. Research has tied reading comprehension to the ability of students to combine sentences in writing. The ability to revise writing for greater power and economy is one of the higher forms of reading. Reading is even more active when a writer has to read and adjust his own ideas.¹⁰

12. READING AIDS IN THE DEVELOPMENT OF WRITING

Research has shown that next to the practice of writing and rewriting, reading is the single most effective way to teach writing. Good writers are good readers. The richness of the English language and the effective use of its variety and eloquence are taught best through the study of traditionally good literature. Where else will the student be exposed to the vocabulary and style of our most prized authors? Only through extensive reading will students and teachers be exposed to appropriate models of good writing. The study of literature is the foundation of excellent writing.

A REVIEW OF THE RESEARCH

None of the research quoted here should be misconstrued to suggest that all that is necessary for effective writing is to let the student write away or to suggest that spelling, punctuation, and grammatical construction are unimportant. Quite the contrary! It is certainly true that students should be encouraged to write a great deal more than they have, but this writing must be responded to and edited carefully if the writing is to be clear, precise, and easily understood.

This research is being reviewed so that teachers recognize that their role is (1) to provide many opportunities for students to write, (2) to respond to what the student says as well as how he says it, (3) to help students understand the writing process and to recognize that making mistakes is a valuable part of the process, (4) to provide many ways for students to revise and correct their own papers and (5) to provide interesting and varied audiences for the students' writing.

The research can suggest that it is the administrators' and parents' responsibility to aid and support the teacher in the editing and revising process of writing as they recognize that "it seems safe to conclude that from the studies to date, intensive correction of errors is futile". Furthermore, the parent/administrator team can aid the teacher by encouraging the 'playing with language' type of writing that enables the student to learn that language may be manipulated successfully to express his ideas and concerns and will contribute to his/her intellectual growth and development.

Dennis Searle and David Dillon, University of Alberta, Canada, summarize the current research very effectively in the May, 1982 English Journal, in their article, "Responding to Student Writing: What is Said or How it is Said". Although it is lengthy, parts of it are well worth quoting here.

"The writing process is basically one of self-discovery, in which the writer first discovers, by verbalizing thoughts and feelings, what meaning he has constructed for himself. Then his focus can expand to include communication of that meaning to others. Britton (1970), in fact, postulates the centrality of self-expressive discourse for all of us, but especially for the young child, and points out that only over time does a child develop the ability to see from an audience's perspective and write from and for that perspective, thus entering the realm of truly public writing of transactional and poetic discourse.

A second major point is that, while this focus on content or meaning is central to writing, the form of writing is learned also. By writing to mean, one learns how to mean. The learning of the forms of language is a developmental process, occurring over time in the appropriate environment, actively structured and directed by the language learner in an inductive, trial-and-error process. As Smith (1975) points out, the language

learner is like a scientist or researcher who encounters a great deal of linguistic data and tries to make sense of it, by looking for patterns and hypothesizing general rules which would explain the data. As he gathers or encounters more linguistic data, he confirms or revises his hypotheses (often at a subconscious level).

The work of researchers such as Clay (1975), Read (1975), and Zutell (1978) show that when children spell or punctuate or form letters "creatively," their behavior, far from being random, is usually clearly rule-governed. For example, a young child's early writing is usually characterized by the use of all capital letters, but the probably explanation is the almost universal use of capital letters in the signs, posters, and labels in the child's environment. When a young writer writes "ras" for race or "duz" for does, his systematic, although still immature, knowledge of sound-symbol relationships is clear. While many of us have the urge to correct such mechanical "errors" so that children will not go on making them habitually, it is important to consider a point made by Smith (1975) in discussing such early, immature hypotheses evident in the speech of young children. He pointed out that the children made such "errors" not because of inattentiveness or stubbornness, but for just the opposite reason. They pay a great deal of attention to the language around them which embodies adult norms. Their early, "creative" usage is usually not a bar to communicating with us since the rules they have devised are based on our usage (Chukovsky 1963).

Learning the mechanics of writing is a developmental process - like learning to walk, talk, or draw - which occurs as a continuing refinement of the whole process of composing and which should occur as part of an environment focused on meaning. Such a meaningful and purposeful approach, as Britton (1970) points out, does not make the learning of language any easier. It simply makes it worth the struggle.

Rather than leaving us hesitant and confused about what to do about mechanics, we feel that such knowledge about the process of language use and learning tells us quite a bit about our role as teacher of and responder to children's writing.

1. Writing done by students should be purposeful and meaningful, designed to discover and communicate their expanding meaning of themselves and the world around them.
2. In looking at a writing program as a whole, the primary emphasis should be on lots of "real" writing and secondary emphasis should be on learning about writing. A real culprit in this regard is the spelling program which often takes twenty to thirty minutes per day.
3. Our response to student writing should be predominantly to content or meaning. A secondary emphasis, both in terms of importance and time, can be placed on form.

4. Since the learning of the mechanics of writing is a developmental process, elementary teachers should be in no hurry to have their students master mechanics completely. Children cannot master all the mechanics of writing quickly, and for a long time in the elementary school they will seek to write things beyond their level of mastery of mechanics.
5. As children's sense of writing for a specific audience grows, focus on form, through a final editing process, can grow also. The expected level of accuracy of the editing should always reflect an individual child's developmental level.
6. Since children cannot learn everything about mechanics at once, it is fruitless to correct all the mechanical "errors" in a piece of writing. It is far better to select one or two aspects of mechanics which you feel are of basic importance and concentrate on those. (A study by Scannell and Marshall (1966) indicated that over the long term selective correction of mechanical errors in student writing led to greater mastery of mechanics than complete correction of mechanical errors.)
7. Since all children will not be at the same developmental point in their learning of mechanics, they will often need different kinds of responses. Reading and commenting individually on each student's paper is one way of trying to deal with this reality. So too are individual teacher-pupil conferences which have the added advantages of enabling the teacher to discuss more of the student's paper, to obtain information from the student (e.g., "What were you trying to do here?"), to help in tailoring comments to individuals, to avoid writing on the student's paper, and to replace the distant, often impersonal, written comments with a closer, more intimate relationship with each student. Large group, or even whole class, instruction on common mechanical needs (as diagnosed from students' writing) is suitable when the needs of the group seem to be common.
8. Valuable responses to both content and form can be made by a student's fellow classmates. Writing workshops, as described by Moffett and Wagner (1976) and Albert (1978), would provide for such pupil-pupil response.
9. Not all writing needs a response. The amount of writing done by students should never be limited by the time available for the teacher (or even other pupils) to respond to students' writing. Remember that one of the major ways in which students learn to write is by writing.
10. A major part of a writing program should be lots of "real" reading, since it is while reading that students encounter - and try to make sense of - the standard norms for the mechanics of print.

Thus, rather than taking away the teacher's role in teaching the mechanics of writing, we have suggested a change in that traditional role in which children and what they are trying to do, instead of curricular materials or language structures, become the focus of the teacher's response. This role views

writing as primarily a meaning-making process, not as mechanistic transcription of the surface structures of writing, and trusts in children's language learning ability as a major factor in eventually achieving mastery of the mechanics of writing. We suggest that readers see the article "Spelling, Etc." by Martin and Mulford (1971) for a fuller discussion of the treatment of mechanics in writing.

Conclusion

Our look at teacher-response certainly accords with Grave's (1978) view that we can't go back to the basics because we never left them. The teachers in our study still paid most attention to those items of usage and grammar which critics claim are now neglected in the classroom. If we are not satisfied with the quality of children's writing, we need to look for other explanations. We started with teacher response because we saw that a major aspect of the teaching of writing was teaching through marking. However, as we looked at the kinds of response which teachers can offer, we began to see that a change from correctional-evaluation kind of response means a change in the total writing program. When teachers begin to respond more to content and to vary roles for response they become involved in children's writing from the beginning and serve as a prober and audience, helping children discover what they have to say and find ways to say it. This change which encourages children to write more and for real reasons may lead to the improvement in writing which all teachers seek."

7

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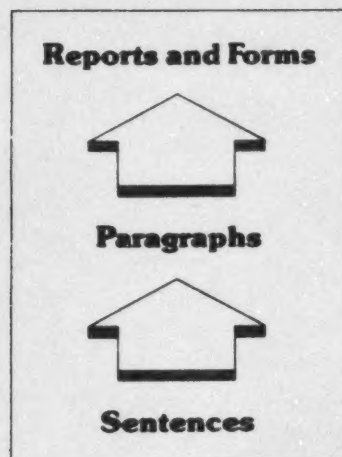
WRITING GOALS AND ACTIVITIES

The following activities have been developed by the handbook committee to compliment the composition suggestions presented in the Macmillan text. The chart reproduced below is taken from the teacher edition of the text and the goals listed in the chart have been incorporated directly into the activities suggested by the committee members.

As an additional aid to the teacher, the committee members have summarized the skills that the average student should possess at the end of each grade. It is hoped that each teacher will examine his/her writing program in relationship to these skills and incorporate as many writing activities as possible to insure his/her students' writing proficiency.

BUILDING WRITING SKILLS

A Developmental Approach



LEVEL 6						
					3-PARAGRAPH REPORT (214-215, 216-217, 218-219)	
LEVEL 5						
	SUMMARY PARAGRAPH (214-215)				SUMMARY PARAGRAPH (142-143, 144-145, 276-277, 278-279, 280-281)	
	OPINION PARAGRAPH (134-135, 136-137, 138-139)				OPINION PARAGRAPH (100-101, 104-105)	
LEVEL 4						
	FACT PARAGRAPH (100-101, 102-103, 104-105)				FACT PARAGRAPH (100-101, 102-103, 104-105, 20-211)	FACT PARAGRAPH (100-101, 102-103, 104-105, 144-145)
	2-PARAGRAPH REPORT (254-255, 256-257, 258-259)				2-PARAGRAPH REPORT (246-247, 248-249, 250-251)	2-PARAGRAPH REPORT (180-181, 182-183, 184-185)
LEVEL 3						
	1-PARAGRAPH REPORT (244-245, 246-247, 248-249)				1-PARAGRAPH REPORT (214-215, 216-217, 218-219)	1-PARAGRAPH REPORT
	DESCRIPTIVE PARAGRAPH (60-61, 62-63)				DESCRIPTIVE PARAGRAPH (62-63, 64-65, 66-67, 138-139)	DESCRIPTIVE PARAGRAPH (60-61, 62-63, 64-65, 66-67, 68-69, 140-141)
LEVEL 2						
	SEQUENCE PARAGRAPH (160-161, 162)				SEQUENCE PARAGRAPH (22-23, 24-25, 26-27, 28-29, 94-97)	SEQUENCE PARAGRAPH (22-23, 24-25, 26-27)
	WRITING SHORT PARAGRAPHS				WRITING SHORT PARAGRAPHS	WRITING SHORT PARAGRAPHS
	WRITING GROUPS OF SENTENCES				WRITING GROUPS OF SENTENCES	WRITING GROUPS OF SENTENCES
LEVEL 1						
	WRITING SENTENCES				WRITING SENTENCES	WRITING SENTENCES
LEVEL K	WRITING SENTENCES	WRITING SENTENCES	WRITING SENTENCES	WRITING SENTENCES	WRITING SENTENCES	WRITING SENTENCES
COMPOSING SENTENCES ORALLY	COMPOSING SENTENCES ORALLY	COMPOSING SENTENCES ORALLY	COMPOSING SENTENCES ORALLY	COMPOSING SENTENCES ORALLY	COMPOSING SENTENCES ORALLY	COMPOSING SENTENCES ORALLY
RECOGNIZING SENTENCES	RECOGNIZING SENTENCES	RECOGNIZING SENTENCES	RECOGNIZING SENTENCES	RECOGNIZING SENTENCES	RECOGNIZING SENTENCES	RECOGNIZING SENTENCES

KINDERGARTEN

► GOAL: Recognizing sentences

OBJECTIVE: Express ideas in cooperation with others using sentences

ACTIVITY: When the children are together, ask them to tell you and the other children their name beginning with "My name is _____." At this time talk about speaking in sentences. A variation of this activity might be to ask the children to tell you and the others what color of shirt or dress they have on today. "My dress is blue," etc. Bringing in nutrition, ask what they ate for breakfast and they respond, I ate _____, or My favorite food is _____. This could be an initial way to introduce speaking and recognizing what a sentence is.

ACTIVITY: Choose a picture with many details and actions. Use several small pieces of paper to cover sections of the picture. With only a small part of the picture showing, ask children to tell what they think the picture is about. Remove a section of the paper. Discuss the picture to see if predictions are confirmed or rejected. Continue until the entire picture is revealed. This can be extended over several days if children maintain attention. Students should express their ideas in complete sentences.

► GOAL: Composing sentences orally

OBJECTIVE: Develop language usage

ACTIVITY: Name a color and ask the children to tell what they think of when they hear that color. Record the childrens' answers on chart paper, writing as they answer you in complete sentences. Reading back over these responses with the children will help them visually see the sentences they gave you orally. It can also be used several times in reference to concept of colors. A separate sheet of chart paper might be used for each color discussed with a swatch of that color at the top, or if only one sheet of paper is used put a sample of that color beside each sentence as it is discussed.

KINDERGARTEN (continued)

ACTIVITY: Mount a picture story on felt scraps. Put them on a table near a flannel board in order. The first child takes the first picture, puts it on the flannel board and begins telling the story. The next child takes the next picture and continues the story. This continued until the story is finished. A story such as Goldilocks and the Three Bears could be used.

ACTIVITY: After watching a science film about animals, ask the children to describe the animals they saw using complete sentences. You might want to record their responses on chart paper and use it later as reference for description of different animals.

SUMMARY: At the end of the year a kindergarten child should be able to speak and answer in complete sentences. If he can recognize a sentence and understand it as a complete thought, he should be ready for writing sentences in first grade.

FIRST GRADE

 GOAL: Recognizing sentences

OBJECTIVE: Expand language repertoire

ACTIVITY: This activity may be used from the first day of school to the last day by only changing the skill or vocabulary desired to be taught at different times of the year. On the first day of school, or whenever you wish to begin this activity, on one board write, "Today is (children tell you day, month, date, year)." This teaches days of the week, months of the year, and the concept of a complete sentence. On another board start with the letter A. Tell the children the sound of the letter A, and ask them to tell you words that begin with the sound and letter. As the children respond, you write the word on the board, repeating the word in a sentence. At the beginning write only 4-5 words, at the end of the year write up to 12 or more words. The next day ask for words that begin with the letter B, etc. until you finish the alphabet. You might want to repeat the alphabet or use these variations: words that end in the letters of the alphabet, vowel sounds, beginning blends, ending blends, etc. If this activity is used as an opening day activity, the information on these two boards may be used as a writing lesson for the children to copy and turn in, checking handwriting skills.

ACTIVITY: Mount interesting pictures on squares of tagboard. Write a sentence or short story (children could help in composing them) about each picture on separate strips of tagboard. Glue scraps of flannel or sand paper on the back of each of these cards. Put all the cards in an envelope. Place all the pictures on the flannel board. Ask one child at a time to match the sentence with the picture it tells about.

ACTIVITY: Write several words on a ditto sheet. Run off, cut apart and place in small butter containers or envelopes. If possible, each child should have his own container. Students spread the words out on their desks and make sentences with the words. As they make a sentence, they might read the sentence aloud to their classmates. As the year progresses, phrases and more words might be added to each container. This could be an individual or group activity.

ACTIVITY: Make sentences from words in the A or B books and write sentences on tagboard strips. During reading classes or as a group activity, ask children to read the sentences.

FIRST GRADE (continued)

▶ GOAL: Composing sentences orally

OBJECTIVE: Relate experiences orally with complete thoughts and sentences

ACTIVITY: Present a common object such as a spoon, a rope, a stick, scarf, etc. Have children tell what can be done with the object or create a story about it. Taping their comments and playing them back will interest children.

ACTIVITY: Mount pictures of community workers on cards. Ask the children to pick a card and tell the class what he thinks this worker does to help the community.

ACTIVITY: Show a picture of a child or children in action and ask the class to tell about it. Write the childrens' answers on chart paper in complete sentences. Have children copy their responses from the chart paper.

ACTIVITY: Draw a large tree on a sheet of tagboard or poster board. Cut small slits here and there where perhaps leaves would normally appear. Into each slit fasten a paper clip with the large loop towards the back. Tape the tree to the blackboard or tack it to the bulletin board. Make small flash cards showing words you would like learned. Hold up one of the words and ask a child to use it in a sentence. When the child says his sentence, ask him to place his word on the tree.

▶ GOAL: Writing sentences

OBJECTIVE: Reinforce relationships between written and spoken language

ACTIVITY: When children start learning how to write sentences, the following activity is a fun way to explain how sentences are put together. Put several "who" (John, my friend, a little boy, etc.) words or phrases on strips of paper in the shape of a fish. Put several "what someone did" (ate an apple, kicked the football, went to the zoo, etc.) phrases on strips of paper in the shape of a fish. Put all the "who" strips in one box and all the "what someone did" strips in another box. Let the children fish for sentence parts from each box and read the resulting sentence. Sometimes these are quite funny. The children write the sentences they have made.

FIRST GRADE (continued)

- ACTIVITY: Ask the children to write down all the words they can write on a piece of paper. After the children have finished, ask each child to read aloud what s/he wrote, and together make sentences with their words.
- ACTIVITY: The following activity is a tried and true way to help children write one, two, or more sentences about what they see in a picture. Glue a picture on the right side of a manila folder. On the other side glue a pocket half the size of the folder. On the front of this pocket, write some words that might help spark some interest in the picture. Place lined paper in the pocket. Ask a child to write a story about what he sees in the picture. He can then read his story to the class.
- ACTIVITY: For this activity you will need a chart rack available in most buildings. Put two spring-type clothespins on a wire coat hanger. Wrap each end of the clothespins with adhesive tape so they will grip the charts more tightly. Hang one chart on each of these hangers. These charts may be made up of the stories you have written together while studying science and social studies units. Children could go to this rack as an independent activity after their work is completed.
- SUMMARY: Children completing first grade should be able to recognize a sentence, compose a sentence orally, and write a sentence. If a first grader can write a story composed of two, three or more sentences, he is ready for further writing experiences in second grade.

SECOND GRADE

▶ GOAL: Recognizing sentences

OBJECTIVE: Complete sentences

ACTIVITY: On the chalkboard, chart paper or an individual ditto master write a series of sentences with one word missing. (Mother took me to the _____.) Students will supply an appropriate word to fill in the blank. At first you may have to give a list of suggested words, but later the students should be able to do it by themselves.

OBJECTIVE: Arrange words in order to make a coherent sentence

ACTIVITY: Write one word from a sentence on each of three or four index cards. dog my is brown. Students must rearrange the cards so they make sense. This may be an individual activity on a table or a group activity using a pocket chart. Gradually increase the number of words in the sentences. Another variation would be to start each word with a capital letter on the reverse sides and require the students to have capital letters showing for the first word of each sentence.

▶ GOAL: Composing sentences orally

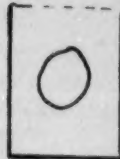
OBJECTIVE: Add details or descriptive words and sentences to clarify the meaning of something

ACTIVITY: Show a picture of something with several details to the class. Have one student tell a short, but complete, sentence about the picture. For example, one student might look at a farm scene and say, "There is a barn." Another child might say, "There is a red barn with a white fence around it." The next student might add, "There are cows and horses inside."

OBJECTIVE: Construct basic statements and questions

ACTIVITY: Fold a piece of construction paper in half and glue a magazine picture to the inside. Cut a circle out of the front so that only a small portion of the picture is revealed. Students write sentences stating what might be shown. (Is the lion hunting for something to eat?) After the sentences have been written, somebody can lift the cover to reveal the entire picture.

Fold



OBJECTIVE: Use beginning capital letters and correct end marks

SECOND GRADE (continued)

ACTIVITY: Have the class dictate an account of a field trip or science experiment. As you write their account on the board, purposely delete capital letters at the beginning of sentences or put in the wrong end marks. Give students the chance to come to the board and correct your mistakes. Later the same type of activity may be put on a worksheet.

▶ GOAL: Writing groups of sentences

OBJECTIVE: Write a short book report

ACTIVITY: Give students the opportunity to choose their own books for a book report. Supply beginning sentences for the students to complete. "I read a book called "_____. The author is _____. The main characters are _____. Later in the year you can increase the number of sentence starters or simply ask questions for students to answer.

▶ GOAL: Writing short paragraphs

OBJECTIVE: Write friendly and courtesy letters

ACTIVITY: Use all possible occasions to write real letters; Write group or individual thank you letters to parents who drive for field trips or make treats for the class. Send an invitation to another class to come to a play, popcorn party or just to sing a few songs with your class. After the students become more proficient at writing, ask second grade teacher across town to exchange letters with your class via school mail.

OBJECTIVE: Write a short story

ACTIVITY: Use favorite books and stories to motivate the students to write short stories. For example, after reading There's a Nightmare in My Closet have the class write about a bad dream. Or, have the students write a new version of an old folk tale such as Goldilocks and the Three Elephants.

▶ GOAL: Sequence paragraph

OBJECTIVE: Sequence events in proper chronological order

SECOND GRADE (continued)

ACTIVITY: Choose a story from a reading book and write several sentences stating the main events of the story. Copy the sentences on individual strips of tagboard. Scramble the strips and ask students to rearrange them in the order that they happened in the story. Later the students should be able to copy the sentences in order by themselves.

OBJECTIVE: Delete details that do not add to the main idea of a paragraph

ACTIVITY: Copy a paragraph from the social studies book or an article in a Weekly Reader. Somewhere in the paragraph insert an irrelevant sentence. For instance, if the paragraph is about frogs, add a sentence about the cactus plant. Students must identify the misplaced sentence.

OBJECTIVE: Identify main idea and detail sentences

ACTIVITY: Write a main sentence on the chalkboard, like, "Many boys and girls have pets." Have students dictate detail sentences explaining the types of pets they have and things their pets can do.

OBJECTIVE: Gather and process information through interviews

ACTIVITY: While studying occupations or community helpers provide a form for your students to interview appropriate persons and record their responses. "Mr., Mrs., Miss _____ is a _____. He/she helps us _____. You can find this person _____. This person's interests are _____." More proficient students should be able to rewrite this information in their own words.

SUMMARY: By the end of second grade students should be able to write a short paragraph consisting of four or five complete sentences pertaining to the topic.

THIRD GRADE

▶ GOAL: Recognizing sentences

OBJECTIVE: Complete sentences

ACTIVITY: Make a column of subjects of sentences and next to that list predicates. Students must draw lines connecting subjects with appropriate predicates. Later, just give the subjects to the students and have them write their own predicates.

▶ GOAL: Composing sentences orally

OBJECTIVE: Use words with multiple meanings

ACTIVITY: Give students a word that has at least two meanings and ask students to tell sentences using both meanings. If the word were date, an appropriate sentence might be, "The boy and girl ate date bars when they went out on a date." The same kind of activity may be used with synonyms, antonyms, homonyms or figures of speech.

▶ GOAL: Writing sentences

OBJECTIVE: Add descriptions to expand sentences and clarify meanings

ACTIVITY: Choose a lost and found ad from the classified section of the newspaper. Ask the students to rewrite it using complete sentences. They may invent any details to make the ad more interesting.

OBJECTIVE: Write sentences using connective words

ACTIVITY: Give students the first part of a sentence describing the routine for the day and let them finish it.
"After the bell rings, _____." "First we will have reading, then, _____." "We will see the movie if _____."

▶ GOAL: Writing groups of sentences

OBJECTIVE: Write friendly letters

ACTIVITY: Have students write individual letters to the author of a favorite book. If you mail them separately, the boys and girls probably will get responses. Or, have the students pretend to be storybook characters and write to others from the same book. Beezus might send

THIRD GRADE (continued)

ACTIVITY (continued):

a letter to Henry Huggins if she were on vacation. Red Riding Hood could send a get well note to her grandmother.

OBJECTIVE: Write related sentences

ACTIVITY: Ask the students to write their own story problems for math. Suggest that they use names of classmates and ordinary classroom situations.

▶ GOAL: Writing short paragraphs

OBJECTIVE: Identify main idea sentences and detail sentences

ACTIVITY: Copy the sentences from a paragraph in the science or social studies book on individual sentence strips. Have the students rearrange the strips so that the topic sentence is first and supporting details follow in a logical order.

OBJECTIVE: Edit written work

ACTIVITY: After writing a paragraph for any reason, have students exchange work with a partner. Working together, they should examine each other's papers for complete thoughts in sentences, capitalization, punctuation, logical sequence, etc. Students should have the opportunity to correct any mistakes before handing in or displaying their work.

OBJECTIVE: Write a short story

ACTIVITY: Students will be more enthusiastic about writing stories if you give them paper designed to match the occasion. Fall stories may be written on lines inside a leaf shape. Halloween stories inside a pumpkin, winter stories inside a snowman, etc.

▶ GOAL: Sequence paragraph

ACTIVITY: Ask students to write a paragraph describing how to leave the building for a fire drill. Have one student prepare a peanut butter sandwich in front of the class while the others prepare a written account of the steps taken. Write the procedures followed for the completion of an art project. All of these events must be in chronological order to be accurate.



THIRD GRADE (continued)

OBJECTIVE: Write a descriptive paragraph

ACTIVITY: Start with simple topics familiar to the students, such as writing a description of one's own family, pet or vacation. Later in the year they will be ready to write descriptions of their tour of old Decatur or visit to the historical museum.

▶ GOAL: One-Paragraph Report

OBJECTIVE: Give an oral report

ACTIVITY: Instead of a written book report, allow the students to give them orally. They may use a book of their choice, but the report should include the title, author, one sentence about the main idea of the book and three or four detail sentences.

OBJECTIVE: Write a one-paragraph report

ACTIVITY: Have students write a report about a science experiment with magnets or growing plants. Encourage them to answer the who, what, when, where, why and how questions wherever applicable.

SUMMARY: By the end of the third grade a student should be able to write a one-paragraph report or description of five or more complete, coherent sentences.

FOURTH GRADE

GOAL: Writing Sentences

OBJECTIVE: Write sentences using words as nouns, verbs, adjectives, and adverbs

ACTIVITY: Choose appropriate spelling and reading vocabulary words for students to use in complete sentences. Student must use form of word as it appears in the spelling or reading vocabulary list.

ACTIVITY: Have each child make a booklet containing several sheets of blank tablet paper. Each day, each child must write 2 complete sentences in his/her booklet. Children may not leave each day until sentences are checked and "OK" is written at the top by the teacher. If desired, teacher may give students ideas or words for sentences, or children may write sentences about whatever they desire.

GOAL: Writing Short Paragraphs

OBJECTIVE: Pick out main idea and detail sentences

ACTIVITY: Choose passages from science and social studies books. Have students read paragraphs aloud. Discuss main idea and detail sentences.

ACTIVITY: Given a topic, student will write a paragraph, containing a main idea sentence and supporting detail sentences.

Sample topics: My Favorite Pet
My Favorite Holiday

GOAL: Sequence Paragraphs

OBJECTIVE: Write a paragraph that gives directions

ACTIVITY: Write a paragraph about your trip to school each day.

ACTIVITY: Have students write a paragraph about mixing a cake from a cake mix.

OBJECTIVE: Recognize time-order words and use them in a direction paragraph.

ACTIVITY: Make a list of time-order words (first, second, next, then, etc.) on board and discuss them with students. Discuss fire drill procedure for room. Then write a class paragraph giving directions to use in case of a

FOURTH GRADE (continued)

ACTIVITY (continued):

fire drill. Have each child copy paragraph.

ACTIVITY: Have each child write a sequence paragraph telling how to brush his/her teeth.

GOAL: Descriptive Paragraph

OBJECTIVE: Write descriptive sentences

ACTIVITY: Choose appropriate spelling and reading vocabulary words. Have students write descriptive sentences with these words.

OBJECTIVE: Supply detail sentences to make a descriptive paragraph after main idea is given

ACTIVITY: Give students a sample main idea sentence. Write a class paragraph, supplying detail sentences. Have each child copy paragraph.

ACTIVITY: Give students sample main idea sentences, such as: My uncle is an excellent chef. Student will complete paragraph by supplying appropriate detail sentences.

OBJECTIVE: Write a paragraph that describes a person

ACTIVITY: In honor of Martin Luther King's birthday, show the class a film or filmstrip about the life and accomplishments about Martin Luther King. Have students write a paragraph describing Martin Luther King. Send letters to:

Mrs. Coretta King
% Ebenezer Baptist Church
407 Auburn Avenue, N.E.
Atlanta, Georgia 30312

ACTIVITY: After reading a biography, or a reading story that is about a person, have children write a paragraph describing the person.

ACTIVITY: Have students write a 1-paragraph description of someone else in the room. Let each child read his description and let others try to guess about whom the description was written.

FOURTH GRADE (continued)

GOAL: One-Paragraph Report

OBJECTIVE: To be able to condense given information into a one-paragraph report

ACTIVITY: Read aloud a passage from science or social studies book. As a class, write a paragraph condensing the information into a 1-paragraph report. Then have children read a section from science or social studies book and condense into a 1-paragraph report.

ACTIVITY: Assign an article for students to read on a specific topic in an encyclopedia or other reference book. Have students read and condense the information into a 1-paragraph report.

OBJECTIVE: Put information into a 1-paragraph report after conducting an interview

ACTIVITY: Invite various career speakers into the classroom. Allow speaker to address the class for a short time, then have a question-answer period. As a class activity, make up a list of questions to ask the speaker. After the speaker has gone, have children write a 1-paragraph report, using results of questions asked.

ACTIVITY: Teacher should divide children in classroom into pairs. Have pairs of children interview each other, with their goal being to gain information to write a 1-paragraph report about this person. Discuss possible information to find out, such as: hobbies, interesting family members and their jobs, pets, hopes or plans for the future, etc. After interviews are completed, each child should write a 1-paragraph report about the person he/she interviewed. Read and share reports with class members. If possible, compile a book about "Famous Members of our Class." Share copies with Materials Center, parents, principal, etc.

GOAL: Two-Paragraph Report

OBJECTIVE: Take notes

ACTIVITY: Assign passages to be read in science or social studies book. As a class, take notes on these pages, discussing all aspects of note taking.

ACTIVITY: After several days of practice, assign children a passage to read and take notes from social studies or science book. On the following day, discuss passage, using notes as basis for discussion.

FOURTH GRADE (continued)

OBJECTIVE: Write a simple outline

ACTIVITY: Using notes from first ACTIVITY in previous OBJECTIVE, as a class, write a simple outline. Using the notes and outline, children should write a 1-paragraph report.

OBJECTIVE: Take notes, make an outline, and from notes and outline, write a 2-paragraph report

ACTIVITY: Assign students a section to read in science or social studies book. Have students read and take notes. The next day, discuss passage, using notes. Now have children write an outline using these notes. From notes and outline, students should write a 2-paragraph report.

ACTIVITY: During the study of Illinois in social studies, assign passages from various reference books for children to read. Topics could include: Abraham Lincoln, early Indians, historic sites, etc. Have each child read assigned passage, take notes, make an outline, and write a 2-paragraph report on the assigned topic.

 GOAL: Fact Paragraph

OBJECTIVE: Make a survey and graph the results

ACTIVITY: Have each child make a survey of classmates to find out favorite foods, favorite colors, favorite television shows, pets, etc., and graph results.

OBJECTIVE: Use the information from surveys and graphs to write a fact paragraph.

ACTIVITY: After conducting a survey and making a graph of results, students should write a fact paragraph telling the results. Paragraph should begin with an appropriate main idea sentence and contain supporting detail sentences.

SUMMARY: By the end of fourth grade, a student should be able to write a paragraph complete with a main idea sentence and appropriate detail sentences. Types of paragraphs could include: sequence, descriptive and fact paragraphs.

FIFTH GRADE

GOAL: Writing Sentences

OBJECTIVE: Recognize and write sentences with compound predicates. (Although writing compound sentences and sentences with compound subjects is introduced in the fourth grade book, compound predicates first appear in the fifth grade book.)

These activities will help students to recognize and write compound sentences or sentences containing compound subjects or compound predicates.

ACTIVITY: The teacher prepares a stack of cards similar to example below.

John rode to school.

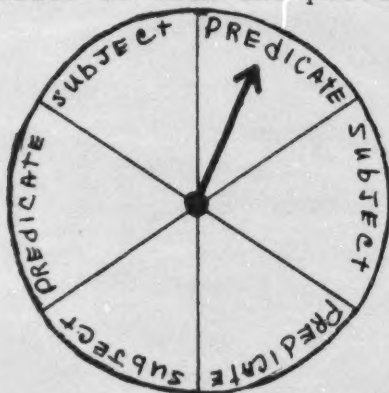
John walked home.

John rode to school.

Mike rode to school.

A student draws a card from the stack and reads it to the class. The student then combines the sentences and writes the new sentence on the board. Meanwhile, the rest of the class does the same at their seats. The student at the board tells whether the sentence is compound or contains a compound subject or compound predicate. Students at the seats can compare their sentences to the sentence on the board. Sentences may be different and still be correct. The class will need to discuss these differences.

ACTIVITY: The teacher puts a list of twenty nouns to use as subjects and twenty verbs to use as predicates on the board. The student spins a spinner (see example) divided into subject and predicate areas. The student chooses one word from the subject column and one word from the predicate column. A third word is chosen from a column as directed by the spinner. Using these words, the student composes a compound sentence or a sentence with a compound subject or compound predicate on the board. This exercise can be played as a game in teams, or with the rest of the class writing at their seats as with the previous activity.



FIFTH GRADE (continued)

GOAL: Sequence Paragraph

OBJECTIVE: Write a paragraph in time order sequence containing a topic sentence and up to five detail sentences using time words such as first, next, then, finally, etc. (The term topic sentence is used for the first time in the fifth grade book. This skill is taught in the fourth grade book. The change in emphasis here is using less specific time clue words.)

ACTIVITY: An effective way to teach this skill is to have students write paragraphs giving directions on how to do things they do every day (How to Sharpen a Pencil, How to Get to the Restroom, How to Get to the School Office, etc.). As an opening activity to reinforce the importance of time order sequence, have students write instructions on how to make a peanut butter and jelly sandwich. The results will be both rewarding and graphic if the teacher brings in the ingredients and attempts to construct sandwiches following student instructions. Students will immediately see just how accurate their writing is. As students write on other everyday topics mentioned above, they can edit each others work by actually attempting to follow the directions. (Also see "How to Edit Your Work", page 26 of student text.)

SEQUENCE PARAGRAPHS IN SCIENCE 1: Students can rewrite directions for science experiments in time order sequence paragraph form.

SEQUENCE PARAGRAPHS IN SCIENCE 2: Write time order sequence paragraphs on the life cycles of plants or animals (frog, butterfly, etc.).

SEQUENCE PARAGRAPHS IN SOCIAL STUDIES: Using topics of interest that are being studied (persons are easiest). give students information out of order and have them re-write the information in time order sequence. (This information could be given in either sentences or sentence fragments which will give extra practice in sentence construction as well.)

SEQUENCE PARAGRAPHS IN MATH: Students write time order sequence on how to do a particular kind of math problem - subtraction with borrowing, long division, etc.

SEE Teaching Aid 1, page 409.

GOAL: Descriptive Paragraph

OBJECTIVE: Identify detail and action words and use them in descriptive paragraphs is first introduced in the third grade book. The emphasis here is to use more than one detail or descriptive word in each sentence.)

FIFTH GRADE (continued)

ACTIVITY: To make students aware that more than one word at a time can be used to describe themselves, have them write their names vertically on a piece of paper. Using each letter of their names students write a word that describes themselves. Students use these words and others to write descriptive paragraphs about themselves. Suggestion for sharing: If students keep their paragraphs to themselves, the paragraphs can be read aloud to see who can be recognized by his/her description.

Male
Interesting
athletic
careful
Easy-going
long Legged

ACTIVITY: The teacher provides each group of 4 or 5 students with the photograph of a person or object. The students brainstorm descriptive words for the pictures object or person. Each student writes a paragraph describing the object or person. Follow up by distributing the paragraphs without photographs to other members of the class. Each student draws the object "pictured" in the paragraphs. Make a bulletin board display of photographs, paragraphs, and drawings.

GOAL: 2-Paragraph Report

OBJECTIVE: Write a 2-paragraph report on one topic. The first paragraph should introduce and give general information about the topic. The second should tell about the topic in a more specific way. (The writing of 2-paragraph reports is first introduced in the fourth grade book.)

ACTIVITY: Using this activity with topics from science and especially social studies should help focus students attention on why the topic is important to the unit being studied. The easiest topics for fifth grade students to handle are famous persons. The students can use the first paragraph to tell any interesting information about the topic they wish. The second paragraph needs to be more focused. In the early stages of developing this skill, the teacher will need to focus the student by asking a question about one particular aspect of the topic. (For example in a report on Benjamin Franklin the focus could be Franklin the inventor, Franklin the diplomat, Franklin and the Declaration of Independence, etc.) As students get more adept at this, they will be able to choose the focus of the second paragraphs themselves.

(Note: Use the science and social studies texts to prepare a list of report topics at the beginning of each unit of study. By correlating these topics to

FIFTH GRADE (continued)

various encyclopedias and other books in your school's library, you will be able to match topics to sources for various reading abilities.)

ACTIVITY: The language text suggests that students use interviews as a means of gathering information. Reporting on various occupations would be ideal for 2-paragraph reports. The first paragraph could describe the job and the second contain information about a person who holds that job. Start with school personnel, but encourage children to use the phone book and call persons in the community. Most people will be helpful if the students use good phone manners and explain they are doing a school assignment. Use "Edit Your Report", page 251.

 GOAL: Fact Paragraph

OBJECTIVE: Write a fact paragraph containing a topic sentence and detail sentences containing facts which tell who, what, when, where, and how. (Fact paragraphs were introduced in the fourth grade book, but who, what, when, where, and how are new for fifth grade.)

ACTIVITY: Select an action photograph, slide, filmstrip frame, or short section of a film. Give each student a piece of paper with who, what, when, where, how down the left side. Students write brief answers to each question. These answers are then written as sentences and organized into a paragraph.

Suggestions: 1. The first time the class does this, you may wish to write who, what, when, where, how on the board and answer the questions together. 2. Later students can be given individual pictures to organize paragraphs about. 3. Teacher may use a couple of students to stage a "spontaneous" incident about which the class will write. 4. Students can check each others' work by being given another copy of the who, what, when, where, how paper. The student editors write the answers to the questions. If their answers match the original notes of the author, all necessary information has been included. If not, it's easy to see what information is missing. 5. A valuable extension to this lesson is the demonstration that a group of people can view the same incident, but see it entirely differently.

 GOAL: Opinion Paragraph

FIFTH GRADE (continued)

OBJECTIVE: Write an opinion paragraph consisting of one topic sentence and five or less supporting sentences. (This skill is taught for the first time in the fifth grade book. Students need to know the difference between a fact and an opinion.)

ACTIVITY: Fifth grade students are extremely opinionated. Since the student text talks about writing editorials, use current topics of interest for writing opinion paragraphs. There are always topics in the community of interest to fifth graders. In the 1981-82 school year students were concerned about school closings and the proposed renaming of Broadway Street. After using page 138 and 139 in the student text to write and edit, students should send their editorials to school board members, city councilmen, congressmen, or the Herald and Review. Getting an answer from an elected official or seeing a letter printed in the paper is a good motivator, not only for the author, but for the entire class. Scholastic News Citizen and Weekly Reader also provide good topics for opinion paragraphs.

GOAL: Summary Paragraph

OBJECTIVE: Reduce a body of information to a main idea contained in a topic sentence and five or less supporting sentences. (This skill is taught for the first time in the fifth grade book.)

ACTIVITY: Short two or three paragraph sections with subtitles from the social studies and science book are ideal for being condensed into summary paragraphs. For your pre-writing activity choose a section from the chapter or unit currently being studied. Be sure to choose a selection that is contained within two or three paragraphs. Write a summary paragraph from this section as a class project. Then assign other passages to students.

Suggestions: 1. Each child could do the same selection, selections could be assigned to groups, or each child could do a different selection chosen by the teacher or the student him/herself. 2. Since passages come from text material, have students trade and evaluate each others' papers using "Edit Your Paragraph", page 215 of the student text. 3. Adapt student instructions from page 215 of the student text, "Writing Your Own Paragraph".

See: Teaching Aid 1, page 409

FIFTH GRADE (continued)

SUMMARY: By the end of fifth grade students should be able to write sentences containing compound predicates; descriptive, fact, sequence, summary and opinion paragraphs containing one topic sentence and four or five supporting sentences; and 2-paragraph reports with the first paragraph containing general information about the topic and the second paragraph containing more specific information about the topic.

SIXTH GRADE

GOAL: Writing Paragraphs

Paragraph writing is first introduced in Grade 2 of the Macmillan English Series. Levels three and four emphasize paragraph writing. (Teaching Aid #1 in the back of the sixth grade book gives a paragraph plan for reference if students have difficulty with the correct form.) Paragraph writing is reviewed in the sixth level with special emphasis placed on specific types of paragraphs: giving directions, writing descriptions, explaining ideas and expressing opinions.

OBJECTIVE: Improve ability to write topic and supporting detail sentences

ACTIVITY: Divide students into groups of five or six students. Discuss the components of a good paragraph. Write a story starter on the board, for example: "The airplane sputtered and sank low in the jungle". Brainstorm possibilities of why the motor sputtered, what might be in the jungle, etc. Ask one student in each group to copy the story starter and add one additional sentence. Pass the paper to the next student. He must add a sentence. Continue passing until everyone within the group has contributed one sentence. Read the paragraphs within the group. Discuss whether each paragraph includes details about the topic sentence.

OBJECTIVE: Write a paragraph giving directions

ACTIVITY: Ask a student to give oral directions directing the class to the gym or some other room in the building. Next direct each student to write these directions. If the teacher chooses several paragraphs that are confusing and asks the class to attempt to follow the directions it will become clear to students that precise instructions are needed when writing directions.

OBJECTIVE: Develop ability to write descriptive paragraphs

ACTIVITY: Distribute a magazine to each student. Ask each student to choose a car, an outfit of clothes, or an animal. As a group, list as many words as possible that describe a car. Students may then write a paragraph describing their choice, using many describing words.

OBJECTIVE: Improve ability to write factual paragraphs

SIXTH GRADE (continued)

ACTIVITY: Read several newspaper ads together in class checking for the required information. Ask students to write a classified ad that they think will sell a certain item. Pretend that the ad costs \$10.00 a line! See how few lines they can use and still describe each item fully, mentioning all the important details and pointing out the special features that will make people want to buy it. The teacher could have pictures selected to distribute to the class of various items to use as subjects in the ads.

OBJECTIVE: Develop ability to identify and use facts and opinions in paragraphs

ACTIVITY: Each student could write a letter to the author of a book they've enjoyed, expressing his opinion of the book. (The publisher's address is in the book and will forward the letter to the author) or letters could be written to a television personality explaining why they like or dislike a certain T.V. show. (network addresses are listed in T.V. Guide).

Sixth graders still become confused when attempting to separate fact and opinion. Survey newspaper articles and note that opinions are stated in editorials and letters to the editor. The other articles usually stick to the facts.

OBJECTIVE: Develop the skills needed to write a summary paragraph

ACTIVITY: This concept can be correlated with science or social studies. Sixth graders study electricity. Students could be asked to write short paragraphs explaining Thomas Edison's contributions to the world in the field of electricity. The paragraph should summarize information read in reference material. (note-taking is first introduced in the fourth level) This idea could be expanded to include other persons that made contributions in the field of electricity.

GOAL: Writing reports/expository writing

OBJECTIVE: Improve ability to write book reports

ACTIVITY: After students have completed a biography that might correlate with the reading, science, or social studies series, ask them to imagine themselves a famous deceased person. In the first paragraph explain what contributions this person made to history. In the second paragraph mention several inventions we have today that weren't invented when this person was living. How would he/she react to our way of life?

SIXTH GRADE (continued)

OBJECTIVE: Write a 2-paragraph report

ACTIVITY: The sixth grade social studies text presents a study of countries throughout the world. If students write letters requesting information from a specific country they will probably receive information that can be used for the 2-paragraph report.

Note: Many countries have consulates in Chicago. The addresses are listed in the Chicago Telephone Directory which is available at the Decatur Public Library. Since most countries maintain an embassy in Washington D.C. their addresses are listed in the "Diplomatic List", a publication available in the reference section of the Decatur Public Library.

OBJECTIVE: Write a 3-paragraph report when the first paragraph introduces the main subject

ACTIVITY: This is a new concept, first introduced in Unit 6 of the sixth grade language book. The text suggests that notes should be taken and an outline should be written before the students begin writing their report. When studying Egypt discuss irrigation and the Aswan Dam. Use reference materials to find out how other dams built in various parts of the world will improve the economy and raise the standard of living in the area.

 GOAL: Writing Narratives

OBJECTIVE: Write stories using a narrative writing style

ACTIVITY: When writing a story the text suggests organizing the story in three paragraphs. The first paragraph includes the setting and characters; the middle introduces the plot; and the last completes the plot. The following outline could be used to help students organize their ideas before they begin writing.

Story starter: John crept silently down the hall and discovered the thing in room 412.

- a. List all the different places that this could take place.
- b. What kinds of people and animals could be in the story?
- c. When could this happen--year, day or night, month?

SIXTH GRADE (continued)

- d. What are the conditions under which the story is happening? (a dream, an ordinary day, hot summer, raging blizzard, tornado, etc.)

This outline could be adapted for use with any story starter.

OBJECTIVE: Include conversation when writing stories

ACTIVITY: Begin with a brainstorming session discussing dialog for the story starter, What do your pencil and paper say to one another at night? Then ask students to write a paragraph that includes conversation for one of the following story starters.

What could two ball bats talk about after the day's game.

What would the flags of two feuding countries say to one another at the museum at night?

What might two worn tires say to each other about their owners driving habits?

What might two musical instruments have to talk about? You might use their musical sounds to make it more interesting.

SUMMARY: By the end of sixth grade the student should be able to write a sophisticated paragraph giving directions, writing descriptions, explaining ideas or expressing an opinion. He should also be able to write two paragraphs using notes from reference material.

SOURCES OF INFORMATION FOR WRITING ACTIVITIES

Stanish, Bob I Believe in Unicorns. Good Apple

Box 299, Carthage, IL 62321

Includes many ideas to develop and strengthen fluency, flexibility, originality and elaboration.

Grades K - 6

Stanish, Bob Sunflowering. Good Apple

Thinking, feeling, doing, experiences for creative expression

Grades K - 6

Grimm, Gary and Don Mitchell The Good Apple

Creative Writing Book

Redhe, Angela and James Laffey. Pathways to Imagination

Goodyear Rubber Company

Learning Center Activities

Grades K - 7

Forte, Imogene and Jay Mackenzie Skillstuff

Incentive Publication, Inc.

Volume II - Writing

Grades 2 - 6

Carson, Patti and Janet Dellosa Season Story Starters (primary)

Story Starters To Sharpen Creative Writing (intermediate)

Cartloads of Creative Story Starters c. 1978

Carson-Dellosa Publications.

Contains 62 story starters with word banks.

Grades 2 - 6

SOURCES OF INFORMATION FOR WRITING ACTIVITIES (continued)

The Yellow Pages for Students and Teachers c. 1980

Incentive Publications, Inc.

Contains lists of many kinds for use by students and teachers.

Grades K - 6

Learning to Write Paragraphs c. 1981

Frank Shaffer Publications, Inc.

Each page contains a different topic. Five questions are asked. When student is finished she/he has written a paragraph.

Grades 2-3

Berman, Jan Birdseye Writing Skills: Fiction c. 1981

Pitman Learning, Inc. - Belmont, California

Structured writing lessons help students to develop ideas fully into complete stories. Also available Birdseye Writing - Skills: Paragraphs and Birdseye Writing Skills Nonfiction

Grades 4 - 6

Frank, Marjorie If You're Going to Teach Kids How to Write, You've Gotta Have This Book

Incentive Publications, Inc. 1979

Deals with many myths of writing and gives concrete ideas for teaching.

Grades 2 - 6

ADDENDUM A

WAYS TO HANDLE "THE PAPER LOAD"

Intensive Individual Evaluation

One effective way to evaluate student writing is to develop an Intensive Individual Evaluation. If the steps listed below are followed, evaluations will be distributed so that each student receives focused evaluations by the teacher, but not all students will be evaluated at the same time, thus reducing the grading load.

1. Contract with students for a set number of compositions to be evaluated for grades.
2. Ask students to write frequently during times in the day other than the "composition lesson" time - such as summaries of presentations, free writing after reading, descriptions of classmates, records of corridor or lunchroom talk, responses to articles, etc. All of this writing, including assigned compositions, is gathered in writing folders that remain in the classroom.
3. Teach students how to appraise the work of others. Begin by presenting a model of anonymous student writing, selecting a piece that is not perfect or intimidating. Illustrate with the group all the varying responses that can be made for one piece. Use the Peter Elbow suggestions for eliciting response.
4. Ask each student to select a paper from his or her own writing file and read it to a small group of peers to glean responses and criticisms.
5. Ask each student to select a paper he or she cares about to self-assess according to the criteria suggested by Mary Beaven:

Ask students to assess their own papers. Give a few criteria as guidelines and vary them often. Do not give too many standards at one time. Sample standards are:

- . How much time did you spend writing this paper? (This makes students aware of their own creative processes and of how different tasks demand different time investments.)
- . What did you try to improve upon or experiment with in this paper? How successful were you? (This helps students limit and define particular writing goals.)
- . What do you think are the strengths of your paper? Place a wavy line beside the passages you think are very good. (This enables students to concentrate on one passage instead of feeling pressured to make all aspects of the paper very good.)
- . Circle new words or effective words you have used. (This helps students consider appropriateness and/or impact of word selection.)
- . How many different sentence patterns did you use? Underline two sentences using different patterns. (This directs students to vary syntax and try new sentence patterns and constructions.)

- . Is this a paper you would like to read aloud?
 - . What do you think are the weaknesses of your paper? Place an X over any punctuation, spelling, usage, sentence structure, etc., where you need help or clarification. (This indicates an area where the writer invites criticism from the teacher, and limits the red marks on the paper.)
 - . Put a red line under the most exact, concrete, detailed passage. (For young writers, this passage may be the ONLY one that is not a generalization.)
 - . What ONE thing will you do to improve your next piece of writing? What kind of experimentation in writing would you like to try? (This encourages risk-taking. If writers have goals, they can see better what impedes progress. The goal could be as simple as "Write a better title" or as complicated as "Use better transitions between paragraphs.")
 - . Write any questions or statements you have about this paper.
 - . What particular topic would you like to write about next?
 - . What grade would you give yourself on this piece of writing? Why? (This gives practice in persuasive writing for a real purpose!)
 - . How does this writing compare with others you have done this year? (This helps create an inner locus of evaluation.)
6. After the peer appraisal and the self-assessment, papers are free of most menial and careless errors. They are now ready to represent the "best product" from each student. Collect for teacher evaluation no more than ten papers at a time, on a rotating basis, with two-day intervals.

An alternative for gathering papers for evaluation is to collect writing files on a rotating basis, with each student indicating what should be evaluated in at least five papers (overall organization, word choice, descriptive elements, etc.). This means teachers do not grade all papers for all things.

7. Respond to the written work by following this sequence:
- a. Make a positive comment using a complete sentence.
 - b. Ask the "telling question", as Elbow suggests. This question asks for a clearer statement from the writer and indicates that the message has not been effectively communicated. It defines the problem area more than an "Awk" or "Vague" would.

For example, the student writes: The writer soon discovered the children were more eager to learn at different age groups than others.

The telling question (in a complete sentence) is: By "others," do you mean other writers, other children, or other age groups?

The "positive comment" that is suggested by the Missouri State A Writing Guide for Missouri Teachers K-12 is delineated under the heading Pertinent Praise. They make these suggestions:

"Composition evaluation should be positive and specific if it is to enhance writing ability. One can be positive without using praise words. In fact, too many value comments such as "good", "excellent", and "fine", may give writers a false sense of their abilities, and smother learning. Praise should be pertinent to the skills and values the evaluator wants to underscore and it should be judiciously given. Comments which are positive without involving praise words are:

Mirror comments - "You sound angry here."

Questions - "Which of these ideas here is most important to you?"

Reinforcements - "You have progressed in your use of detail here."

Personal reactions - "This section is the most interesting to me."

Evaluation must also be specific in terms of writing behaviors. General comments - usually expressed in fragments such as "good job", "nice writing", "be specific", or "awkward" - are not helpful to writers. Instead, evaluators should use complete sentences to make specific, pointed comments such as, "This example here helps me understand your idea," "I am confused here about who the speaker is," or "Are you introducing a third idea here?"

Positive, specific evaluation tells writers that their words have been attentively read, describes one reader's response, accentuates successful writing behaviors, and points out or analyzes areas needing improvement.

- c. Notice dominant sentence patterns the writer uses. Point out to the student that these constructions have been mastered and suggest other patterns that need to be practiced.
- d. Select awkward or incorrect sentences and have students rewrite them using constructions other than the dominant ones they have already mastered. (This could be a group or individual activity)
- e. Note punctuation errors, and direct the writer to practice sentence constructions which require correct use of these punctuation marks in order to be understood.
- f. Select awkward or misused vocabulary or misspelled words and have the writer use these words in a definition using the pattern subject-predicate; subject-predicate. This provides syntax practice along with vocabulary building.
- g. If the writer uses fragments, too many short sentences, poor modification, or awkward sentences, dissect these into kernel thoughts in several smaller sentences and have the student recombine them.
- h. Note whether or not your overall impression is that the writing is coherent. The National Assessment of Educational Progress defines coherence as the "interconnectedness among sentences and among ideas of those sentences. The relationship of each sentence's idea to the ideas that preceded and followed it was clear. In other words, when reading a coherent paragraph, the reader should never have been confused about the order of its parts or their relationship to each other." Focus on ways a writer unifies the composition and makes sentences refer to each other.

Another successful type of evaluation is Peer Evaluation. Mary H. Beaven in her article, "Individualized Goal Setting, Self-Evaluation, and Peer Evaluation" written for the NCTE English Journal in 1977, gives this detailed description and rationale for peer evaluation.

Another approach to evaluation involves peers who meet in small support groups to respond to each other's writing. However, before peer evaluation begins, a climate for sharing must be developed, during which time individualized goal setting and self-evaluation work well. The interpersonal skills needed for peer evaluation can also be developed at this time. A suggested procedure follows.

1. First stage. Students work in pairs on task that take fifteen to twenty minutes to complete. (These tasks do not have to be related to writing or even English.) "Work with someone you do not know" and "Work with someone you have not worked with before" are criteria for selection of partners.
2. Second stage. Students work in groups of four on tasks of fifteen to twenty minutes. Groups change with each task. A group of students working in front of the rest of the class can be used to model and shape desired group behavior. Roles (recorder, discussion leader, etc.) may be assigned. When all students seem accepted in these groups, the class progresses to the next stage.
3. Third stage. The teacher assigns students to groups for sustained projects. Evaluation procedures may be used to focus on group dynamics and interpersonal skills.
4. Fourth stage. Students select their own groups for sustained projects or support.
5. Whenever necessary or appropriate, a class may return to a prior form of group work.

Highly-structured forms (rating scales) may be used as soon as students are comfortable in the first stage; structure is also needed in the second stage. However, the desired growth in writing seems to occur when students work with the same group for an extended period and when there is less structure. (For a thorough discussion of group processes, refer to Yalom 1975. For a more practical approach, refer to Stanford and Stanford 1969, or Sax and Hollander 1972.)

During peer evaluation, teachers need to provide many opportunities for students to write immediately after the presentation of a stimulus like nonverbal movies, sensory awareness activities, or interpersonal encounters. Upon completion (not the next day) students read their papers aloud. (After the oral sharing, the papers are not read by anyone else unless students have time to revise and proof read.) Through comments and questions, teachers focus on the differences in the responses to the same stimulus.

As students share and focus on unique qualities of each paper, they begin to appreciate differences in approach, content, organization, flavor, and wording. Then students come to expect differences, and this expectation frees students to say or write their "own things" in their own ways. The climate for sharing comes when appreciation and expectation of differences are well established. Then small groups, instead of the large group, may be used for oral sharing of impromptu writing, and peer evaluation may begin with revisions of work that has been orally shared.

To give direction to peer evaluation, teachers distribute the following questions to the small groups:

1. Identify the best section of the composition and describe what makes it effective.

2. Identify a sentence, a group of sentences, or a paragraph that needs revision, and revise it as a group, writing the final version on the back of the paper.
3. Identify one (or two) things the writer can do to improve his or her next piece of writing. Write these goals on the first page at the top.
4. (After the first evaluation, the following question should come first.) What were the goals the writer was working on? Were they reached? If not, identify those passages that need improvement and as a group revise those sections, writing final versions on the back of the paper. If revisions are necessary, set up the same goals for the next paper and delete question 3.

Peer evaluation offers each student an opportunity to observe how his or her writing affects others. Because the most significant others in a student's life are peers, peer evaluation provides a kind of motivation not available in the other approaches to evaluation I have described. As trust and support grow in these small groups, students begin writing for peers, developing a sense of audience, becoming aware of their own voices, and using their voices to produce certain effects in others.

There are many studies today that indicate that peer evaluation is more meaningful to students than teacher evaluation; and there is no question that students who learn to find errors and flaws in the content and mechanics of their peers' papers are better able to analyze their own papers. Peer evaluation is a real learning experience for the students who are doing the evaluation. In addition, through the use of peer evaluation procedures, students are able to write more frequently and to receive more immediate feedback, and teachers have more time for individualized instruction and for conferences with students.

For a more thorough examination of the advantages and disadvantages of peer evaluation, the article by Mary Beaven is available at Woodrow.

Perhaps the most effective way a teacher can lighten his/her paper load and respond to students at the same time is to set up student conferences. For the child, this is the most effective way to correct errors that have been found. The Illinois State Board of Education offers these guidelines for student conferences when discussing student stories:

The teacher prepares for a conference with the student by reading the story and completing the story evaluation form.

STORY EVALUATION

Title: _____

Editor: _____

Author: _____

I liked these ideas:

Organization: (Beginning -
(Middle -
(End -

I like how you described:

I'd like more details about:

It's important to begin the conference on a positive note. This lets the student know that the teacher likes what has been done so far, and that the goal is to make his/her story better.

The conference itself should be held in a relaxed atmosphere with as much privacy as possible. The teacher should keep the following rules for editors in mind:

- Be sensitive to the author's feelings and privacy.
- Know the age and abilities of the authors. They may not understand your comment because they haven't learned about it yet.
- Use the author's words, not yours. Be more concerned with what is said, rather than how it is said.
- Make corrections and comments in the presence of the author.

Begin the conference by letting the author know what you liked about the story. Comments should span the whole piece to let the author know you are indeed familiar with what was written. Explain carefully that there are some places in which you would like to know more. Ask permission to help the author expand the story and to help with some corrections.

The next phase of the conference deals with literally "cutting apart" the story. Materials needed: scissors, tape, and 11 x 15 manila paper. As you read through the story with the student, stop when you get to a part that lends itself to added description or that is unclear. As for clarification from the student, cut the story at this point, tape to manila paper, and leave room for the author to add what was discussed.

ADDENDUM B

WRITING IN ALL CONTENT AREAS

Setting A Tone To Encourage Writing

1. Recognize students by publishing their writing on a school-wide or district-wide basis.
2. Show you value good writing by occasionally reading aloud a sample of writing that has had impact on you; invite students to share writing samples they find in books, magazines, newspapers, advertisements, etc.
3. Share your own writing with students. Make entries in your personal journal when students are writing.
4. Recognize teachers who write. Use a bulletin board devoted to faculty writing, a spot in the school newspaper, a reading in an assembly, etc.
5. If you are knowledgeable about composition, agree to be a consultant for other members of the faculty to help them with evaluating certain papers or with teaching writing skills required in their areas.
6. Establish a "committee on composition" with representatives from all departments. This committee could develop rubrics for specific kinds of writing required by various departments, provide samples of good writing products and assignments, and suggest ways in which writing can be incorporated into all content area.
7. In all classes make an effort to use reading materials which reflect the kinds of writing people encounter in everyday life: reports, letters, summaries of meetings, and other nonfiction prose.

Using Writing As A Tool To Help Students Learn

1. Occasionally, allow class time for students to write about something they are learning or have learned in other classes. This helps them organize and remember. Stress that the important task and goal of writing in the content areas are to express and explain the writer's interpretations of information, not merely to list and recall the information itself.
2. Follow these steps to establish a good writing assignment:
 - Decide what specific content and skills you want to teach through writing.
 - Select the kind of writing task that will teach the defined content or skills (report, personal account; summary, free response, etc.) A focused task helps students learn factual content, whereas broader, more complex assignments evoke speculation, inference, and interpretation.
 - Define the audience for the writing. This is not the same as the grader; for example: the audience could be a person who knows nothing about the topic, a committee wanting to make a decision, an editor of a conservative newspaper, a critic who disagrees with the writer, a specific, well-informed audience, etc.
 - Define a voice or position. Should the writer persuade? be humble? argue? reveal personal qualities? entertain? display factual knowledge? etc.
 - Allow choice, if possible.
 - Present the assignment so students understand the task and how to accomplish it. Inform them of all your requirements and expectations; length of product, utilization of a specified body of knowledge, and format of final draft (ink copy, typed copy, rough draft included, etc.).

3. Provide a set of information "fragments" to be learned about a topic. Suggest possible relationships among the data (i.e., these facts caused these events; these data are in contrast with these; these facts support the idea, etc.). Students are to write paragraphs based on a defined principle of relationship, using the data given. Next, they summarize each paragraph in one sentence. This writing is shared but not graded. You and your students will discover that the act of writing leads to new information and conclusions, transcending discrete data or seemingly unrelated concepts. Writing, therefore, both reflects and enhances the student's ability to combine and interpret data.
4. Select key concepts from reading assignments and express them in short, kernel sentences. Display these on a transparency and have students orally combine the key sentences into one longer sentence. This allows them to focus on essential information from the reading and also to experiment with sentence patterns. You may also direct them to change the longer sentence so that a certain kernel idea is stressed. For example:

Kernel sentences

- a. Archaeologists use cameras.
- b. Archaeologists need pencils and paper.
- c. Archaeologists keep records.
- d. Records must be accurate.

Combined sentence

Archaeologists use cameras, pencils, and paper to keep accurate records.

Kernel C stressed

Since archaeologists must keep accurate records, they need pencils, paper, and cameras.

5. Ask students to put titles on papers they write. This gives them practice in extracting main ideas.
6. Select ideas with social or emotional implications from material to be studied (civil rights in the social studies class, for example). Ask students to do a timed (10 minutes) free writing on a situation when they dealt personally with the social or emotional issue. (For example: write about a time when you felt you were not fairly treated.) This personal account will encourage students to find the relevancy of the material prior to, rather than after, studying it.
7. Working through specific steps can help students learn to express ideas logically and clearly. For example: if students write story problems for each other in math class, they improve their understanding of math processes. They can exchange papers and try to solve each other's problems. Such writing contributes to learning, even though it may never be evaluated with a grade.
8. Provide a series of statements about a topic. Ask students to rank the statements in order of importance. Next, ask them to write summary paragraphs with the most important information either at the beginning or the end. These paragraphs are good for test reviews.
9. Select core passages from content books - ones which hold vital ideas for what is to be studied - and stress composition elements by using color or bold-face type. For example: highlight linking words, sequence words, statements of main idea, concrete details, etc. Point out the pattern of organization - general to specific, example to conclusion, personal anecdote to larger idea, etc.
10. Help students improve their reading comprehension as well as their writing by alerting them to the signals for certain kinds of

relationships. If students are reading to answer a "when question", for example: they can be alerted to look for words that signal time relationships (while, then, before, etc.).

11. In class discussion, ask students to first write a response or opinion. This allows them to think through what they know before orally expressing it in front of their classmates. They must cluster ideas and state relationships among pieces of information. In so doing, they discover and clarify what they know. Collect these responses without names so that you gather helpful feedback from all students, even those who do not speak out in discussions.
12. During discussion, appoint a class scribe to take notes on a ditto master or a transparency. This scribe is then in charge of the summary or review.

Audiences for Students' Writing

1. Each other
2. Students in other classrooms
3. Students/classes in other schools
4. Students/classes in other states (your fine friend who teaches in Oregon--set up an exchange)
5. Write stories for students in lower grades: sixth graders with mail addressed to third graders; third graders write to first graders; etc. Visit and read aloud
6. For the principal/administrator(s): set up a mailbox--encourage administrator to respond to students' writing
7. For other subjects: write Math limericks; physics poems, etc. Have teachers judge students' writing
8. For the School Board/Parent Committee--report from Room ? -- here's what we're doing
9. Topics for hall displays: interests, holidays, etc.
10. Topics to write home about: to parents, brothers, sisters, etc.
11. Establish correspondence with a distant relative, friend, etc.
12. Find out about a shirt-tail relative you've never met: write and introduce yourself and your branch of the family
13. Write for the local newspaper: prepare news releases about school activities; propose a literary supplement; write letters to the editor, etc.
14. Write to city officials on issues affecting students
15. Write to state/federal congressmen and senators--state views, ask questions, request information--they will answer, especially to students
16. Government officials--every classroom in America can have a letter from the President, Vice President, Chief Justice, Attorney General, etc. Display.
17. Corporations--especially Public Relations offices. You can get answers to questions as well as free samples of all sorts
18. Civic, fraternal, social service, and other organizations--most are public relations conscious and scrupulously respond to student writers
19. Travel bureaus/Tourist bureaus: free samples

Audiences for Students' Writing

20. Chamber of Commerce
21. Local Historical Societies--Reading Huckleberry Finn? Write to the historical society in each town that figures in the book. Some wonderful grey-haired lady will answer.
22. Foreign Embassies (also consulates) for information about other countries: it is their job to inform Americans about their country.
23. Publish student writing in books--bind, cover, place in the library with card in catalogue, etc. Other students can check out.
24. Start a literary (comic, historical, etc.) journal and distribute around school (all you need is a ditto machine to do this)
25. Put copies of the student magazine in all doctors/dentists waiting rooms around town. Also, the bus station, motel lobby, etc.
26. Put up a display of students' writing in a store in town, the public library, etc.
27. Submit entries to student writing contests (NCTE, ACTE, Scholastic Magazine, etc.)
28. Start your own contest. Get a local business to put up \$25.00 or \$50.00 prize money. Have many categories, many honorable mentions. Have an awards ceremony. Invite the local press, Display winners at City Hall.
29. Write skits and plays for production in your own classroom, in a speech class, for videotaping: do a radio play to broadcast on the school/local station. For cable TV?
30. Write to the authors of the books students are reading (both text and literature. Charles Dickens may not answer--other may!)
31. Pen pals (an old, good idea)
32. Fan mail
33. For a time capsule
34. For martians, other planetary folks

PUBLISH THEIR WORK

As you begin to collect pieces of outstanding writing from your students, keep in mind that the following magazines accept contributions from children -- subject to the limitations described. If you are interested in sending material to one or more of them, I suggest that you first study several representative issues from the library to get a feel for the kind of writing the editors are looking for. Also be sure you look for guidelines that describe the form in which the magazine wants contributions submitted.

Although these and other children's magazines offer young people perhaps the best chance for being published, you should not hesitate to submit student writing to other publications as well.

The Region V Writing Talent Search, Box 919, Rantoul, IL. 61866-0919. Entries are due March 1, 1982. An anthology of the winners' work is published and awards are given during festivals in the spring. (Grades K-12)

The Electric Company Magazine, Editor, Children's Television Workshop, 1 Lincoln Plaza, New York, NY 10023. Runs a monthly joke and cartoon page containing reader submissions. (Ages 7-11)

Highlights for Children, 803 Church St., Honesdale, PA 18431. Prints all forms of original work in "Our Own Page" section. (Ages 5-14)

Ranger Rick's Nature Magazine, 1412 16th St., N. W., Washington D. C. 20036. Prints poetry, jokes, riddles, games and letters, and occasionally requests submissions about a specific topic. (Ages 7-12)

Sesame Street Magazine, Art Editor, Children's Television Workshop, 1 Lincoln Plaza, New York, NY 10023. Prints artwork. (Ages 3-6)

Stone Soup, Box 83, Santa Cruz, CA 95063. Entire contents by children: fiction, poetry, artwork and photography. (Ages up to 13)

Child Life, Rhyme Time or Letters From Near and Far, P. O. Box 567 B, Indianapolis, IN 46206. Prints poetry and letters (Ages 7-11)

Children's Playmate, P. O. Box 567 B, Indianapolis, Indiana 46206. Prints Poetry and Pictures. (Ages 3-8)

Cricket, Cricket League, Box 100, LaSalle, Illinois 61301. Has monthly contest open to subscribers (A classroom subscription qualifies all class members.) Prints contest winners in two divisions (ages 5-8 and 9-12) for stories, poetry and drawings. (Ages 5-12)

Ebony, Jr., Writing Readers, 820 S. Michigan Ave., Chicago, IL. 60605. Prints letters, riddles, jokes, poetry, short stories; "major works" appear as winners of annual contest in two division (ages 6-8 and 9-12). (Ages 6-12)

Jack and Jill, P. O. Box 567 B, Indianapolis, IN 46206. Prints photographs, letters, drawings, poetry, stories. (Ages 5-12)

Kids Magazine, 747 Third Ave., New York, NY 10007. Entirely written and edited by children; prints any original work. (Ages 5-15)

Young World, P. O. Box 567 B, Indianapolis, IN 46206. Prints poetry, drawings, fiction and letters asking for information or advice. (Ages 10-14)

Weewish Tree, American Indian Historical Society, 1451 Masonic Ave., San Francisco, CA 94117. Prints contributions from American Indian children. (All ages)

Children's Express, Children's Cultural Foundation, Inc., 66 Band St., New York, NY 10014. Photographs, transcripts, or manuscripts must be accompanied by a self-addressed, stamped envelope if the material is to be returned. (Ages 7-13)

Mill Street Journal, Box 378, Eugene, Oregon 97401

The Beehive, 201 8th Ave., S, Nashville, TN 37203 Ed. Martha Wagner

Children's Digest, 52 Vanderbilt Ave., New York, NY 10017 Ed. Elizabeth Mattheos

Children's Service Program, Concordia Publishing, 3558 S. Jefferson Ave., St. Louis, MO 63118

Discoveries, 6401 The Paseo, Kansas City, MO 64131 Ed. Ruth Henck

Dash, P. O. Box 150, Wheaton, IL 60187 Ed. Don Dickson

Climb, Warner Press, 1200 E. 5th St., Anderson, IN 46011 Ed. Wm. A. White

On the Line, 6161 Walnut, Scottsdale, PA 15683

ADDENDUM E

CONTESTS

1. The Illinois Young Authors Conference Program (ISBE)
2. The Best Illinois Prose and Poetry Writing Contest (IATE)
3. The Chicago Area Writing Project (Elmhurst District 205)
4. Project Write (Highland Community District 5)
5. Time to Write (Chicago)
6. Poets' Club of Chicago Competition
7. NCTE Writing Achievement Awards
8. English Journal Spring Poetry Festival (NCTE)
9. High School Writer's Prize, Southern Illinois University at Edwardsville
10. Scholastic Magazines, 50 West 44th Street, N.Y. 10036
11. Scholastic Voice and Scope (same as above) (4 times per year)
12. Guide Posts Associates, Inc., Carmel, N.Y. 10512
13. Power, P.O. Box 734, St. Charles, Mo. 63301
14. Stephens College (poetry), Box 2034, Stephens College, Columbia, MO 65201
15. Illinois Traffic Safety, 66 East S. Water Street, Chicago, IL 60601
16. Interlochen Arts Academy, Interlochen, Michigan 49643
17. Harbinger Press, 347 Willow Avenue, Corte Madera, CA 94925
18. Poetry Society of America, 15 Grammery Park, N.Y., N.Y. 10003
19. World of Poetry, 2431 Stockton Blvd., Sacramento, CA 95817
20. Read Magazine, (xerox educational Pub.) 245 Long Hill Rd., Middleton, CT 06457
21. Pikestaff Publications, P.O. Box 127, Normal, IL 61761
22. St. Louis Poetry Center, Inc.
23. Wednesday Club of St. Louis, P.O. Box 6835, Brentwood St., St. Louis, MO 63144
24. National Poetry Press, Box 218, Agoura, CA 91301
25. National Essay Press, Box 218, Agoura, CA 91301
26. Catholic Daughters of America--Poetry
27. Omega Psi Phi National Essay Contest
28. Bloomington--Normal Jr. Women's Club Essay Contest (grades 4,5,6)
29. Illinois and National PTA Fine Arts Contest
30. Western Illinois Univ. Spring Poetry Festival
31. Washington Crossing Foundation, P.O. Box 1976, Washington Crossing, PA 18977
32. Area Service Center for Gifted Education, Rantoul, IL

FOR TEACHERS:

1. National Poetry Press, Box 367, Agoura, CA 01301
2. Illinois Arts Council (grants and fellowships) 111 N. Wabash, Chicago, IL 62602

Address: The Writer, Inc.
8 Arlington Street
Boston, MA. 02116

The Writer's Digest
205 West Center Street
Marion, Ohio 43302

ADDENDUM F

A SOMEWHAT ANNOTATED BIBLIOGRAPHY ON THE TEACHING OF COMPOSITION

Steve Zemelman, Chicago Area
Writing Project

I. Developmental Stages in Students' Writing.

Arthur N. Applebee, The Child's Concept of Story, Ages Two to Seventeen.
U. of Chicago Press, 1978.

James Britton, The Development of Writing Abilities, 11-18. Macmillan, 1975.

Lucy McCormick Calkins, "Children Learn the Writer's Craft," Language Arts,
Vol. 57, no. 2 (February, 1980), 208-213.

Donald Graves, "What Children Show Us About Revision," Language Arts, Vol. 56,
no. 3 (March, 1979), 312-219. (This, the preceding and the next article
present especially fascinating new research with very practical implications.)

Donald Graves and Lucy M. Calkins, "Andrea Learns to Make Writing Hard,"
Language Arts, Vol. 56, no. 5 (May, 1979), 569-576.

Robert A. Gundlach and Rae A. Moses, "Developmental Issues in the Study of
Children's Written Language," paper presented at Boston U. Conf. on
Language Development, Oct. 1976.

Jean Piaget, The Language and Thought of the Child. Humanities Press, 1955.

Basic Writing:

Courtney Cazden, et al., Functions of Language in the Classroom. Teachers
College Press, 1972.

Mina Shaughnessy, Errors and Expectations. Oxford U. Press, 1977. (An
essential concept: that errors follow patterns and aren't chaotic.
Many result from student attempts to acquire new language tools.)

Frederick Williams, ed., Language and Poverty. Markham Pub. Co., 1970.
(Contains Labov's essential "The Logic of Nonstandard English")

II. The Writing Process.

Carl Bereiter, "Development in Writing," in Lee W. Gregg and Irwin R.
Steinberg, eds., Cognitive Processes in Writing. Erlbaum, 1979.
(Surveys new attempts to apply cognitive psychology to writing process.)

Peter Elbow, Writing Without Teachers. Oxford U. Press, 1973. (A classic
detailed account of one writer's own process.)

Janet Emig, The Composing Processes of Twelfth Graders. NCTE, 1971. (The
study that has inspired so many others.)

- Donald Graves, Children's Writing: Research Directions and Hypotheses based Upon an Examination of the Writing of Seven Year Old Children. Unpub. dissertation, Ann Arbor, University Microfilms International, 1973.
- Donald Graves, "An Examination of the Writing Processes of Seven Year Old Children," Research in the Teaching of English, vol. 9 (Winter, 1975), 227-241.
- John C. Mellon, "A Taxonomy of Compositional Competencies," in R. Beach, ed., Perspectives on Literacy, U. of Minnesota Press. (Turns "minimal competency" in writing into a meaningful set of items, instead of purely mechanical ones. Useful for districts struggling with plans for competency testing.)
- Sondra Perl, Five Writers Writing: Case Studies of the Composing Processes of Unskilled College Writers. Unpub. dissertation, New York University, 1978.
- D. G. Rohman, "Pre-Writing: The Stage of Discovery in the Writing Process," College Comp. and Communication, Vol. 16 (1965), 106-112.
- D. G. Rohman and A. O. Wleke, Pre-Writing: The Construction and Application of Models for Concept Formation in Writing. Michigan State Univ., 1964.

III. Language Theory, Philosophy, Rhetorical Forms.

- James Britton, Language and Learning. Penguin. In U.S., U. of Miami Press, 1970. (Well written, essential theoretical base.)
- E. D. Hirsch, Jr., The Philosophy of Composition. U. of Chicago Press, 1977. (Widely publicized, but attacked by many who are knowledgeable in the field.)
- James L. Kinneavy, A Theory of Discourse. Prentice-Hall, 1971. (Importance of "purpose" in distinguishing types of writing, as opposed to traditional categories, i.e., narration, exposition, etc.)
- James Moffett, Teaching the Universe of Discourse. Houghton Mifflin, 1968. (Powerful explanation of differences in audience by distance from writer, and differences in type of writing by level of generalization.)
- Richard Chmann, English in America. Oxford U. Press, 1976. (Good political and historical perspective of the writing "issue")
- Lev Vygotsky, Thought and Language. MIT Press, 1962.

IV. Pedagogy.

- Barry K. Beyer and Anita Brostoff, eds., "Writing to Learn in Social Studies," collection of articles in Social Education, March 1979, 176-197 (A practical application of writing across the curriculum.)

Gary Grimm and Don Mitchell, The Good Apple Creative Writing Book. Good Apple, Inc., 1976.

William Irmscher, Teaching Expository Writing. Holt, Rinehart & Winston, 1979.

Kenneth Koch, I Never Told Anybody Anything. Random House, 1977.

Kenneth Koch, Rose, Where Did You Get That Red. Random House, 1973.

Kenneth Koch, Wishes, Lies and Dreams. Random House, 1970. (Koch's methods discover the poetry within all kinds of students.)

Nancy Martin, et al., Writing and Learning Across the Curriculum 11-16. Ward Lock, distr. in U.S. by Hayden, 1976. (Presents the argument, with many examples, for using writing to learn, rather than only to test learning.)

James Moffett and Betty Jane Wagner, Student-Centered Language Arts and Reading K-13. Houghton Mifflin, 1976 (2nd ed.). (A massive collection of useful classroom activities.)

Donald Murray, A Writer Teaches Writing. Houghton Mifflin, 1968. (Emphasizes deepening ideas and involvement of students through revision. Practical ideas. A favorite with high school teachers.)

Richard Ohmann, "Use Definite, Specific, Concrete Language," College English vol. 41, no. 4 (December 1979), 390-397.

Bill Zavatsky and Ron Padgett, The Whole Word Catalogue #2. McGraw-Hill, 1977. (Lively, practical ideas.)

Steven Zemelman, "How College Teachers Encourage Students' Writing," Research in the Teaching of English, Winter, 1977, 227-234.

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Michael Paull and Jack Kligerman, Invention: A Course in Pre-Writing and Composition. Winthrop, 1973.

Donald C. Stewart, The Authentic Voice: A Pre-Writing Approach to Student Writing. Wm. C. Brown, 1972.

Especially on Group and Peer Critiquing:

Mary Beaven, "Individualized Goal Setting, Self-Evaluation and Peer Evaluation," in Charles Cooper and Lee Odell, eds., Evaluating Writing, NCTE, 1977, 135-153.

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Thom Hawkins, Group Inquiry Techniques for Teaching Writing. NCTE, 1976.

Carol F. Laque and Rhyllis Sherwood, A Laboratory Approach to Writing. NCTE, 1977.

Texts Relevant to High School:

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Keith W. Kraus, Murder, Mischief and Mayhem. NCTE, 1978. (Sample term papers, entertaining.)

Ken Macrorie, Telling Writing. Hayden, 1970.

Ken Macrorie, Writing to be Read. Hayden, 1968. (Both Macrorie books are excellent on free writing, real engagement, journal-keeping, revision and polishing.)

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V. Grammar.

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Elaine Chaika, "Who Can Be Taught?" College English, Vol. 35 (February 1974), 575-583. (The two articles by Chaika present the most convincing arguments available on the usefulness of transformational grammar--not to be directly taught, necessarily, but as a help in teaching.)

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Martin Gliserman, "An Act of Theft: Teaching Grammar," College English, Vol. 39 no. 7 (March 1978), 791-799. (Especially valuable on encouraging students' independence, avoiding the red pencil.)

Elizabeth Haynes, "Using Research in Preparing to Teach Writing," English Journal, January 1978, 82-88. (survey of research--how teaching grammar doesn't improve writing.)

Jean Malstrom, Language in Society. Hayden, 1976.

Jean Malstrom and Constance Weaver, Transgrammar. Scott Foresman, 1973. (Creative exercises make the reader really think about the role of grammar concepts in real expression, well known poetry, lit. etc.)

Neil Postman and Charles Weingartner, Linguistics: A Revolution in Teaching. Dell, 1966. (Has some practical, enjoyable activities for learning grammar.)

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Donald Daiker, Andrew Kerek, Max Morenberg, eds., Sentence Combining and the Teaching of Writing. L&S Books, U. of Akron, 1979.

Donald Daiker, et al., The Writer's Options: College Sentence Combining. Harper-Row, 1979.

John C. Mellon, Transformational Sentence-Combining. NCTE, 1966.

Frank O'Hare, Sentence Combining: Improving Student Writing Without Formal Grammar Instruction. NCTE, 1973.

William Strong, Sentence Combining. Random House, 1973. (A collection of "paragraphs" broken into kernels, for students to combine into longer sentences.)

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On Organization:

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